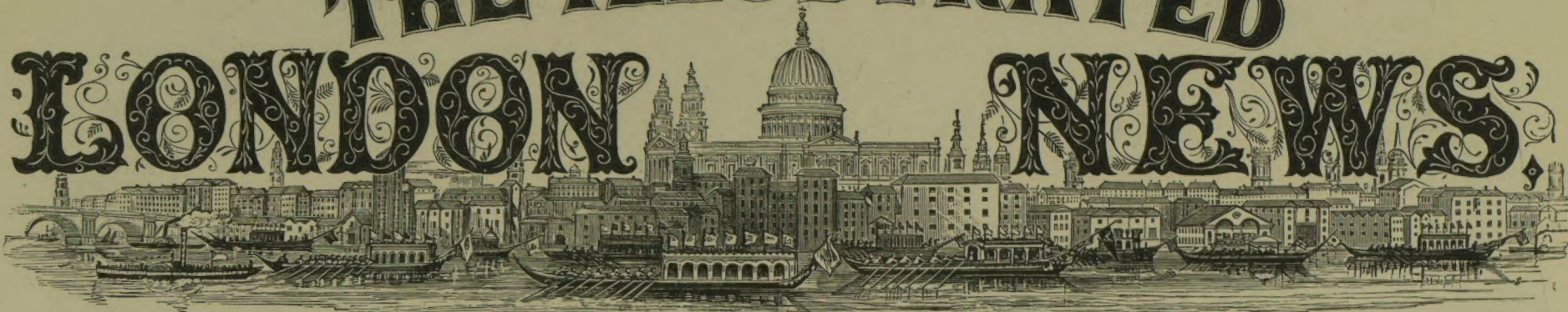


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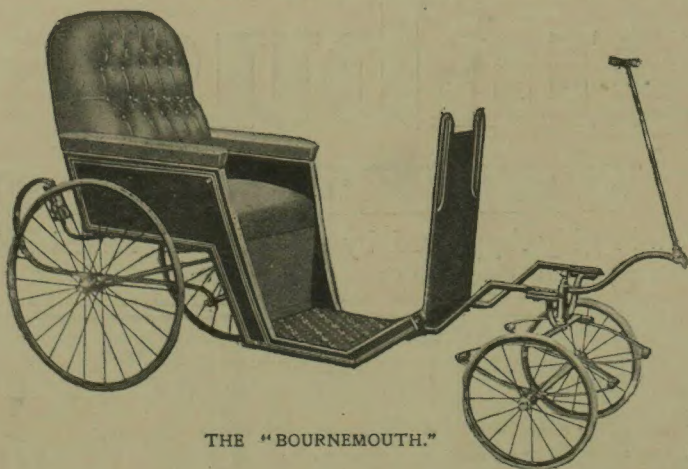
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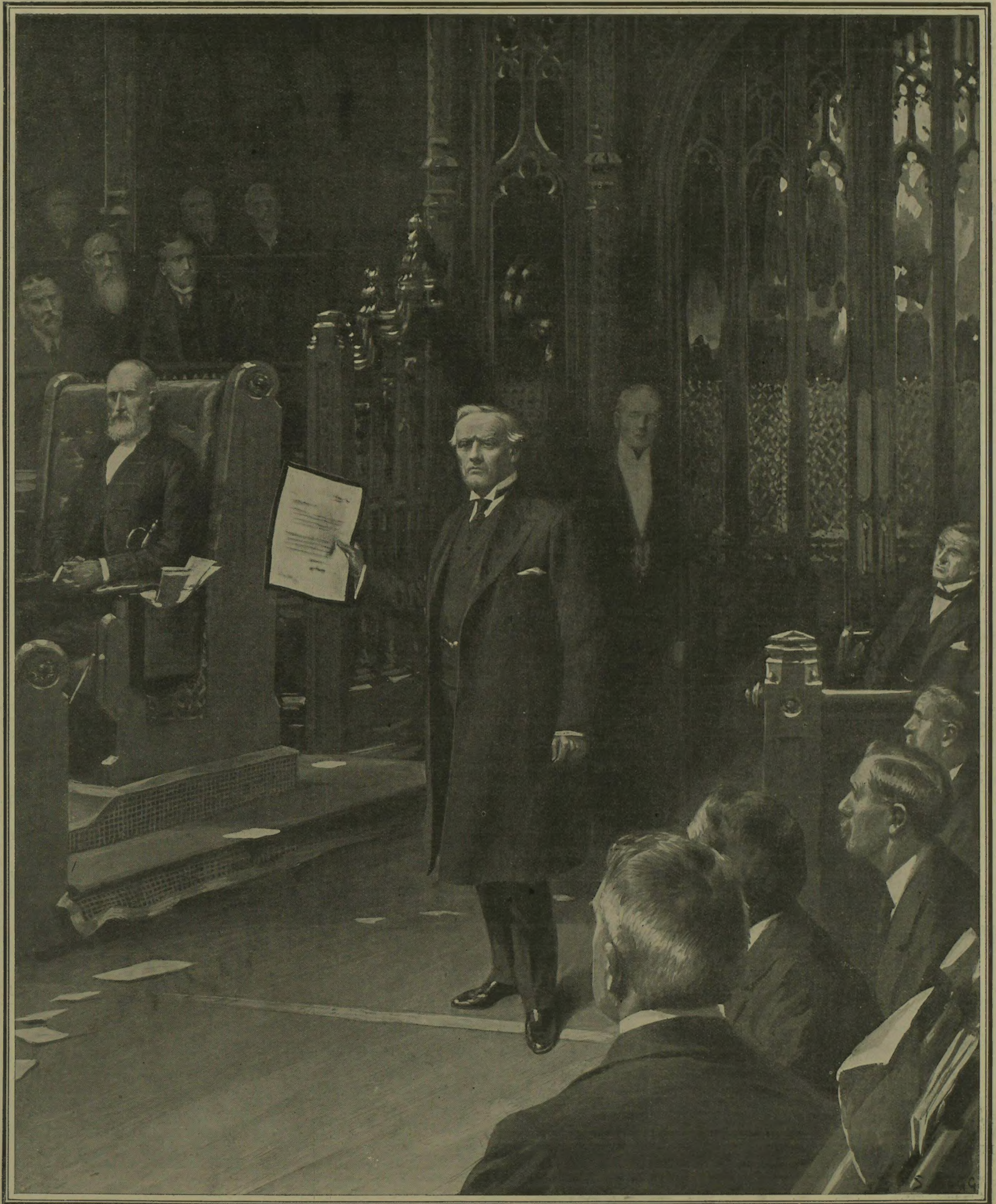
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SATURDAY, MAY 21, 1910.

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With Supplements }

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"A MESSAGE FROM THE KING, SIR, SIGNED BY HIS OWN HAND": THE PRIME MINISTER AT THE BAR OF THE HOUSE OF COMMONS, WITH THE MESSAGE FROM KING GEORGE.

At 3.30 on the afternoon of Thursday of last week (May 12), Mr. Asquith rose from his place on the Treasury Bench, advanced to the Bar of the House, and stood facing the Chair. Called upon by name by the Deputy-Speaker, he announced that he had "a message from the King, signed by his own hand." Then, walking to the table, he handed the manuscript to the Clerk at the table, who passed it to the occupant of the Chair. The Deputy-Speaker then read the royal message, which was as follows: "The King knows that the House of Commons shares in the profound and sudden sorrow which has fallen upon his Majesty by the death of his Majesty's father, the late King, and that the House entertains a keen sense of the loss which his Majesty and the nation have sustained in this mournful event. King Edward's care for the welfare of his people, his skilled and prudent guidance of affairs, his unwearied devotion to public duties during his illustrious reign, his simple courage in pain and danger, will long be held in honour by his subjects at home and beyond the seas."

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THE LAST TOKEN.

BY C. E. BYLES.

(See Supplement.)

She came, a flower of alien sunshine born,
To bloom in English fields, and well she knows
Our England holds her, since her marriage morn,
An English rose.

A budding rose of queenhood, queenly fair,
Blown by love's breath across the northern tide,
To her new home she came, of England's heir
The chosen bride.

Still growing dearer with the years, she grew
All we could dream of perfect womanhood:
And on her brow serene dwelt all we knew
Of pure and good.

Still at his side, whom England mourns to-day—
England, and all the world—her steps have been:
Throned in the nation's heart, and his, held sway
His wife and Queen.

Not in high-sounding phrase and formal ode
'Twere meet to sing the praise of him we mourn,
Who, yet most kingly, took the common road
To the common bourne.

He moved among his people like a king,
Nor held himself aloof in lofty pride:
And she, whose finger bore his token ring,
Moved at his side.

The time of prophecy, "when wars shall cease,"
Sooner shall be for men since Edward's reign:
Now he is gather'd to the kings of peace:
Hers is the pain.

We, too, his people, have deep cause to grieve:
But deeper far her springs of sorrow start:
We lose a King: she in his grave must leave
Her very heart.

A thousand wreaths upon that grave are laid,
The willing tribute of a world in tears:
They wither: but one blossom shall not fade
Thro' all the years.

She set it in his hand, bending above
The bed of death, in grief that no man knows:
The sad, last token of undying love—
An English rose.

"Peace I Leave With You."



KING EDWARD VII. ON HIS DEATH-BED.

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THE LYING-IN-STATE IN WESTMINSTER HALL,

(Our Supplement.)

WE feel sure that our readers will be glad to possess
the remarkably fine drawing of the ceremony in
Westminster Hall on Tuesday, by that well-known
artist Mr. A. Forestier, which we give as one of our
Special Supplements with this issue. On the arrival of
the coffin containing the body of King Edward at
Westminster Hall, it was arranged that a service
should be conducted by the Archbishop of Canterbury,
standing at the foot of the coffin, with the Lord Great
Chamberlain and the Earl Marshal, while King George
and the other royal mourners took their stand at its head.
No more solemn or impressive scene could be imagined.
The body of the best-beloved of English Kings—perhaps
of all the Kings in history—had been brought to lie in
state within those venerable walls, in that ancient build-
ing which has witnessed countless historic scenes in the
eight centuries of its existence.

"KING EDWARD VII. ON HIS DEATH-BED."

WITH regard to the beautiful Supplement of "King
Edward VII. on His Death-Bed," published in
our issue of last week by gracious permission of Queen
Alexandra, we have received a communication from
Mr. Albert Bruce-Joy to the effect that, while (although
he was unable to show us his death-mask) he was
delighted to assist us in every way, and to supply us
with details for the drawing by our artist, Mr. Forestier
(who was specially commissioned by his late Majesty
to paint a picture of the lying-in-state of Queen Victoria
at Osborne), he did not wish us to mention his name in
connection with our drawing. The Editor much regrets
that Mr. Bruce-Joy's wishes were not fully understood in
this matter; and that, as a consequence, his name
appeared in the note which referred to the drawing.

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for Photographs, or for Sketches submitted.



The Last Token.

QUEEN ALEXANDRA PLACING A ROSE IN THE HANDS OF HER BELOVED HUSBAND, KING EDWARD.

*A thousand wreaths upon that grave are laid,
The willing tribute of a world in tears:
They wither: but one blossom shall not fade
Thro' all the years.*

*She set it in his hand, bending above
The bed of death, in grief that no man knows:
The sad, last token of undying love—
An English rose.*

Nothing has so well conveyed to the nation Queen Alexandra's great grief at the loss of her husband than her own letter to the people. In this she said: "From the depth of my poor broken heart I wish to express to the whole Nation and our kind People we love so well my deep-felt thanks for all their touching sympathy in my overwhelming sorrow and unspeakable anguish. Not alone have I lost everything in Him, my beloved Husband, but the Nation, too, has suffered an irreparable loss by their best friend, Father, and Sovereign thus suddenly called away. . . . Give me a thought in your prayers which will comfort and sustain me in all I still have to go through. . . . I confide my dear Son into your care." After her husband's death Queen Alexandra placed a single rose in his hands.

Drawing (by A. Forestier) Submitted to her Majesty Queen Alexandra and Graciously Approved by her for Publication in "The Illustrated London News."

THE WORKMAN IN POSSESSION— AN IMPRESSION BY JOSEPH PENNELL.



PREPARING WESTMINSTER HALL FOR THE LYING-IN-STATE OF HIS LATE MAJESTY KING EDWARD VII.
OF BLESSED MEMORY.

Westminster Hall, where the remains of King Edward lay in state from Tuesday until Thursday, that the people might have a last opportunity of showing their respect, was a hive of industry from the moment the lying-in-state was decided upon until the time came for the transference of the body from Buckingham Palace. The Hall was built by William Rufus. There were those who said that it was too large, to receive the answer: "It is not big enough by the one half, and is but a bedchamber in comparison to what I mean to make." It has seen the making of much history, including the trials of Sir Thomas More, Anne Boleyn, Strafford, Charles I., and Warren Hastings.



By G. K. CHESTERTON.

THE calamity of the King's removal was unofficially acknowledged almost before it was officially acknowledged. The people were prompter in mourning than the officers of State in bidding them mourn; and even one who doubted whether the King deserved his popularity would be forced to admit that he had it. The national mourning—taken as a whole, of course—is all the more universal for being irregular, all the more unanimous for being scrappy or even intermittent. Armies of retainers clad in complete black, endless processions of solemn robes and sable plumes, could not be a quarter so impressive as the cheap black band of a man in corduroys, or the cheap black hat of a girl in pink and magenta. The part is greater than the whole. Nevertheless, the formal side of funeral customs, as is right and natural, is already engaging attention. Sir William Richmond, always prominent in any question of the relation of art to public life, has already sketched out a scheme of mortuary decoration so conceived as to avoid the inhuman monotony of black. He would have a sombre, but still rich, scheme of colour, of Tyrian purple, dim bronze and gold. Both artistically and symbolically, there is much that is sound in the conception. Mere black might seem a more fitting dress for devils than for Christian mourners, except that the mourning dress of devils would (I suppose) be blue. There is something almost atheistic about such starless and hueless grief; it seems not akin to distress, but to despair. Indeed, Sir William Richmond, consciously or unconsciously, is in this matter following an ecclesiastical tradition. The world mourns in black, but the Church mourns in violet—one of the many instances of the fact that the Church is a much more cheerful thing than the world. Nor is the difference an idle accident: it really corresponds to chasms of spiritual separation. Black is dark with absence of colour; violet is dark with density and combination of colour: it is at once as blue as midnight and as crimson as blood. And there is a similar distinction between the two views of death, between the two types of tragedy. There is the tragedy that is founded on the worthlessness of life; and there is the deeper tragedy that is founded on the worth of it. The one sort of sadness says that life is so short that it can hardly matter; the other that life is so short that it will matter for ever.

But though in this, as in many other matters, it is religion alone that retains any tradition of a freer and more humane popular taste, it may well be doubted whether in the present instance the existing popular taste should not be substantially gratified, or, at least, undisturbed. King Edward was not the kind of man in whose honour we should do even beautiful things that are in any sense eccentric. His sympathies in all such matters were very general sympathies: he stood to millions of people as the very incarnation of common-sense, social adaptability, tact, and a rational conventionality. His people delighted in the million snapshots of him in shooting-dress at a shooting-box, or in racing-clothes at a race-meeting, in morning-dress in the morning or in evening-dress in the evening, because all these were symbols of a certain sensible sociability and readiness for everything with which they loved to credit him. For it must always be remembered in this connection that masculine costume is different at root from feminine costume—different in its whole essence and aim. It is not merely a question of the man dressing in dull colours or the woman in bright: it is a question of the

object. A Life Guardsman has very splendid clothes; an artistic lady in Bedford Park may have very dingy clothes. But the point is that the Life Guard only puts on his bright clothes so as to be like other Life Guards. But the Bedford Park lady always seeks to have some special, delicate, and exquisite shade of dinginess different from the dinginess of other Bedford Park ladies. Though gleaming with scarlet and steel, the Life Guard is really invisible. Though physically, no doubt, of terrific courage, he is morally cowardly, like nearly all males. Like the insects that are as green as the leaves or the jackals that are as red as the desert, a man generally seeks to be unseen by taking the colour of his surroundings, even if it be a brilliant colour. A female dress is a dress; a male dress is a uniform. Men dress smartly so as not to be noticed; but all women dress to be noticed—gross and vulgar women to be grossly and vulgarly noticed, wise and modest women to be wisely and modestly noticed.

coats would seem to them an aggravation of their wrong. Even where King Edward was an innovator, he was an innovator along popular and well-recognised lines; a man who would have liked a funeral to be funereal, as he would have liked a ball to be gay. We need not, therefore, feel it so very inappropriate even if in the last resort the celebrations are in the most humdrum or even jog-trot style, if they satisfy the heart of the public, though not the eye of the artist.

And yet again, in connection with those aspects of the late King which may be and are approved on more serious and statesmanlike grounds (as, for instance, his international attitude towards peace), this value of a working convention can still be found. It is easy to say airily, in an ethical text-book or a debating-club resolution, that Spaniards should love Chinamen, or that Highlanders should suddenly embrace Hindus.

But, as men are in daily life, such brotherhood is corrupted and confused, though never actually contradicted. It is the fundamental fact that we are all men; but there are circumstances that permit us to feel it keenly, and other circumstances that almost prevent us from feeling it at all. It is here that convention (which only means a coming together) makes smooth the path of primal sympathy; and by getting people, if only for an hour, to act alike, begins to make them feel alike. I have said much against aristocracy in this column, and shall continue to do so till I am sacked; but I will never deny that aristocracy has certain queer advantages, not very often mentioned. One of them is that which affects European diplomacy: that a gentleman is the same all over Europe, while a peasant, or even a merchant, may be very different. A Dutch gentleman and an Irish gentleman stand on a special and level platform; a Dutch peasant and an Irish peasant are divided by all dynastic and divine wars. Of course, this means that a peasant is superior to a gentleman—more genuine, more historic, more national: but that, surely is obvious. Nevertheless, for cosmopolitan purposes, such as diplomacy, a gentleman may be used—with caution. And the reason that has made aristocrats effective as

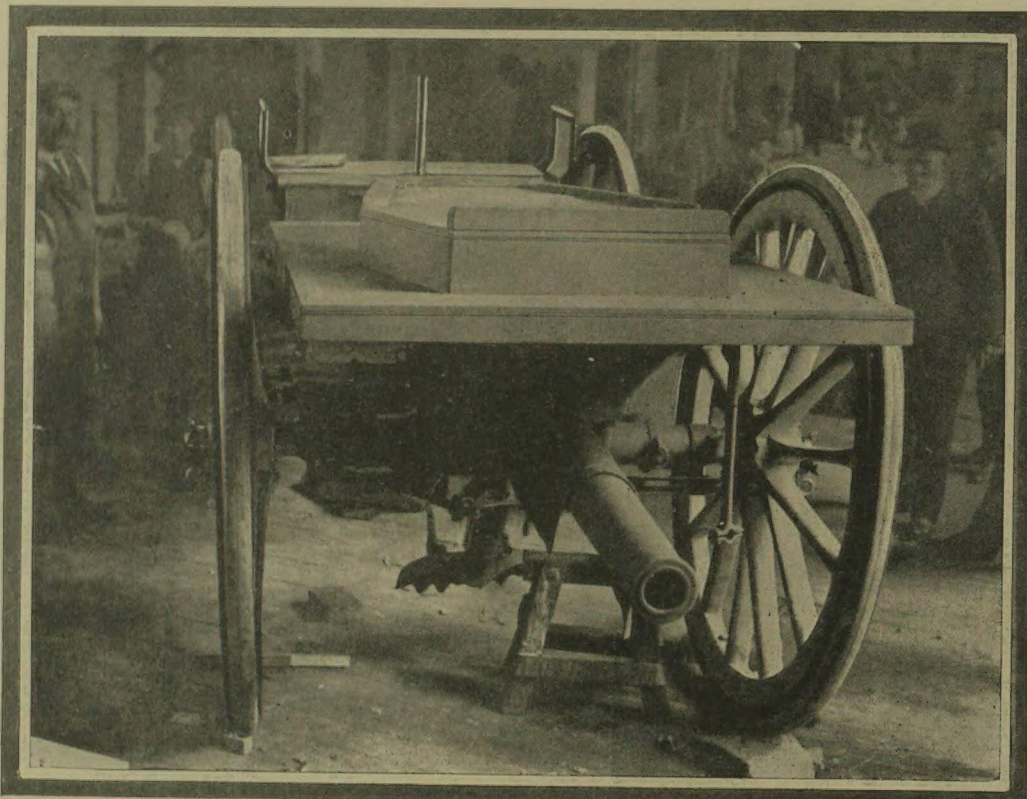


Photo. L.N.A.

THE HEARSE OF EDWARD THE PEACEMAKER—A GUN-CARRIAGE THAT HAS NEVER BEEN USED IN TIME OF WAR.

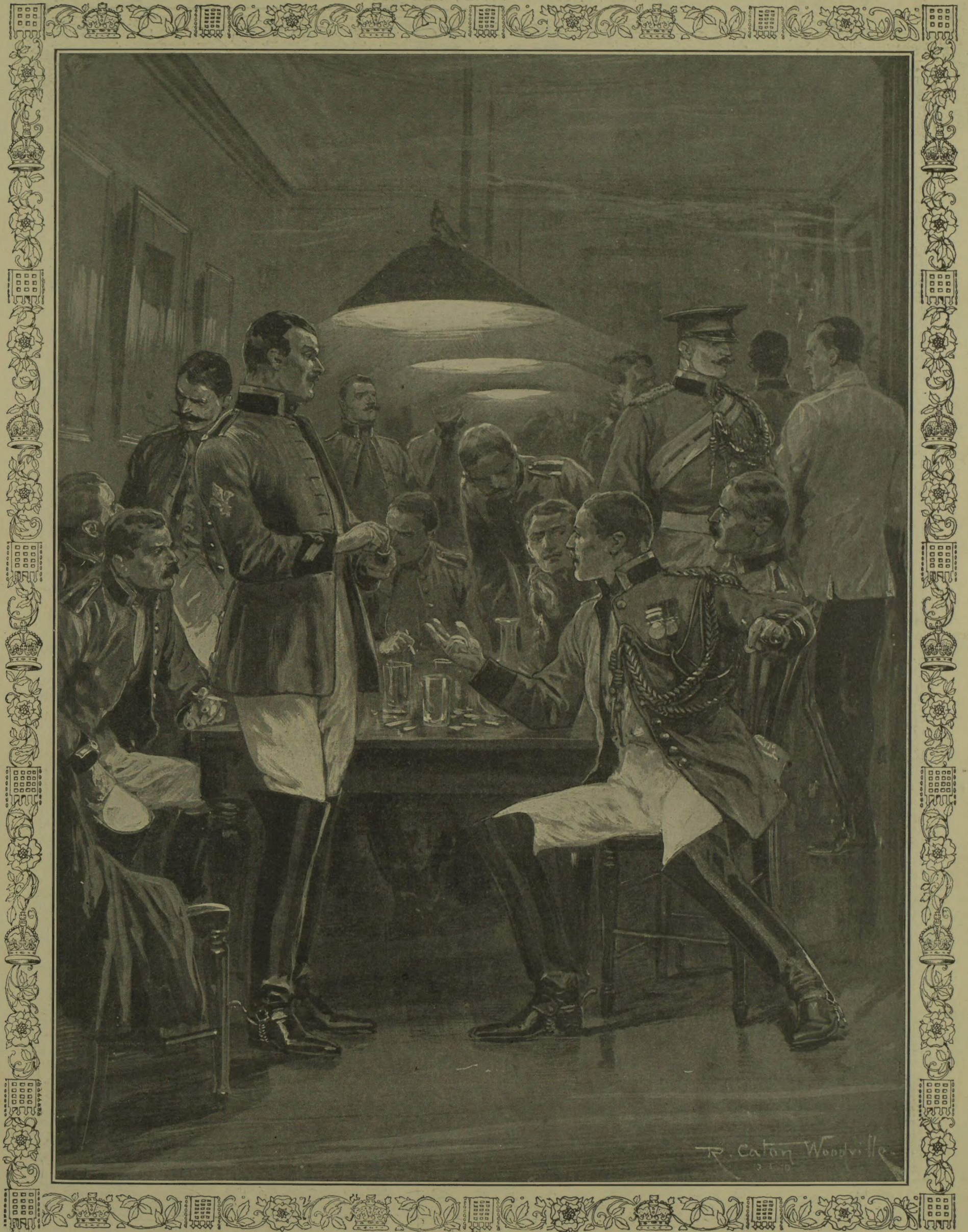
The gun-carriage on which it was arranged that King Edward should be borne to his last resting-place is the same as that used for the funeral of Queen Victoria. Since that time it had been kept in Scotland, and was brought to London after the death of King Edward. It is exactly like any that might be used for the humblest of the King's soldiers. This particular gun-carriage, which is numbered 11,385, has never been used in war. On Friday of last week it was taken from Woolwich Arsenal to Chelsea, that it might be prepared for the funeral.

Now, of this soul in masculine "good form," this slight but genuine element of a manly modesty in conventions, the public made King Edward a typical and appropriate representative. They liked to think of him appearing as a soldier among soldiers, a sailor among sailors, a Freemason at his Lodge, or a Peer among his Peers. For this reason they even tolerated the comic idea of his being a Prussian Colonel when he was in Prussia; and they took a positive pleasure in the idea of his being a Parisian boulevardier when he was in Paris. Since he was thus a public symbol of the more generous and fraternal uses of conventionality, we may be well content with a conventional scheme of mourning; especially when in this case, as in not a few other cases, the conventional merely means the democratic. King Edward's popularity was such a very popular kind of popularity that it would be rather more appropriate to make his funeral vulgar than to make it æsthetic. It is true that legend connects his name with two or three attempts to modify the ungainliness and gloom of our modern male costume; but he hardly insisted on any of them, and none of them was of a kind specially to satisfy Sir William Richmond. The æsthetes might perhaps smile on the notion of knee-breeches; but I fear that brass buttons on evening

diplomats is the same that made King Edward effective: the existence of a convention or convenient form that is understood everywhere and makes action and utterance easy for everyone. Language itself is only an enormous ceremony. King Edward completely understood that nameless Volapuk or Esperanto on which modern Europe practically reposes. He never put himself in a position that Europe could possibly misunderstand, as the Kaiser did by his theocratic outbursts, even if they were logical; or the Tsar by his sweeping repressions, even if they were provoked. Partly a German, by blood, partly a Frenchman, by preference, intermarried with all the thrones of Europe and quite conscious of their very various perplexities, he had the right to be called a great citizen of Europe. There are only two things that can bind men together; a convention and a creed. King Edward was the last, the most popular, and probably the most triumphant example of Europe combining with success upon a large and genial convention. Tact and habit and humanity had in him their final exponent in all the Courts, reviews, racecourses, and hotels of Christendom. If these are not enough, if it is not found sufficient for Europe to have a healthy convention, then Europe must once more have a creed. The coming of the creed will be a terrible business.

READY TO QUELL RIOTERS AT THE ACCESSION OF KING GEORGE.

DRAWN BY OUR SPECIAL ARTIST, R. CATON WOODVILLE.



PREPARED TO TURN OUT IN REVIEW ORDER AT A MOMENT'S NOTICE: MEN OF THE 1ST LIFE GUARDS WAITING AT ALBANY STREET BARRACKS IN CASE THERE SHOULD BE ANY PUBLIC DEMONSTRATION AGAINST THE NEW KING.

It was duly noted immediately after the death of King Edward that at the moment of the passing of his late Majesty and the accession of King George "a squadron of Life Guards was kept saddled and under orders." This precaution was, of course, unnecessary (riots do not occur nowadays when the cry is "Le roi est mort; vive le roi!"), but it was interesting as being a survival of an old custom, a custom dating from those more strenuous days in which the death of a Sovereign only too often led to half-a-dozen desperate attempts to secure the throne. The squadron was warned to be ready, and, as a result, the men waited, fully dressed, prepared to turn out in review order—with only their cuirasses, helmets, pouch-belts, and swords to put on. The harness for their horses was hung up with the sheepskins already over the saddles, and had only to be put on the horses' backs and to have the girths fastened. The squadron could have turned out, mounted, in five minutes from the time of the trumpet-call.

THE MAKING OF A GIANT ROYAL WREATH FOR KING EDWARD'S FUNERAL.

DRAWN BY OUR SPECIAL ARTIST, MAX COWPER.



CREATING AN OUTWARD SIGN OF MOURNING: PUTTING THE FINISHING TOUCHES TO A ROYAL WREATH.

The florists all over the country have been kept at work day and night in an endeavour to meet the demand for wreaths for the funeral of King Edward. Lords and commoners, Kings and Queens and Princes have vied with one another in their desire to show their grief. Most of the wreaths ordered by foreign monarchs have been made in London, the florists having been instructed by the various Embassies. Our Illustration shows the finishing touches being put to a great wreath at Goodyear's.

REPUBLICAN FRANCE SALUTING "LE ROI DE PARIS."



HONOURING THE PROMOTER OF THE ENTENTE CORDIALE: HOMAGE TO THE CRAPE-DRAPED BUST OF KING EDWARD VII.
IN THE PARIS SALON.

The melancholy news of the death of King Edward VII. came to Paris—and to the whole of France—as news of a personal loss. His late Majesty was most popular across the Channel, not only as a great King, but as a great man. Nor is it forgotten that he was largely instrumental in bringing about the Entente Cordiale. His conquest of the people of Paris was complete. He destroyed the prejudice against England that seemed indestructible, and when he left France after the memorable visit that began on May Day of seven years ago, it was not merely as an honoured guest, but as a friend. It is not surprising, therefore, that the Parisians have been eager to show their sympathy with England in her sorrow. They have made their grief manifest in various ways, but in no manner more striking, perhaps, than by their draping with crape Mr. Albert Bruce-Joy's magnificent bust of the late King in the Paris Salon, and by their respectful homage to it.

MOURNING THE DEATH OF THE KING OF SPORTSMEN

DRAWN BY CYRUS CUNEO, R.O.I.



EXERCISING KING EDWARD'S HORSES AFTER THEIR OWNER'S DEATH: LEAVING THE STABLES.

It need hardly be said that Mr. Marsh, King Edward's trainer, and his staff at Newmarket mourn the loss of his late Majesty most sincerely. Not only did time our Drawing was made, the Royal Standard was flying at half-mast over the gabled entrance to the stable-yard. King Edward's horses have been trained at and the royal cipher embossed in gilt; and it had a particularly long straight back.

AT HIS LATE MAJESTY'S RACING STABLES AT NEWMARKET.

OUR SPECIAL ARTIST AT NEWMARKET.



OVER A GATE OF WHICH THE ROYAL STANDARD IS FLOWN HALF-MAST HIGH BY SPECIAL PERMISSION.

King Edward's great love for racing appeal to them, but his genial personality and his keen interest in the welfare of his racers endeared him to them. At the Newmarket for the past seventeen years. In the hall of Egerton House, a special chair was kept for the King. This was in dark-green leather, with the crown. When visiting the headquarters of his trainer, his Majesty invariably, of course, made a tour of the stables.

IN "KING EDWARD'S VILLAGE": SALUTING THEIR DEAD BENEFACTOR.

DRAWN BY H. W. KOEKKOEK FROM A SKETCH BY CECIL KING, OUR SPECIAL ARTIST AT DERSINGHAM.



SILENT HOMAGE TO THE DEAD KING: DERSINGHAM SCHOOL-CHILDREN AND A PORTRAIT OF HIS LATE MAJESTY.

On the day on which they broke up for Whitsuntide, the children attending the school at Dersingham, which may well be called "King Edward's village," paid homage to their dead King and benefactor, saluting his portrait in silence. His late Majesty took a great interest in the school, and made a considerable grant of money towards the construction of the building.

PREPARING FOR THE PRIVATE LYING-IN-STATE OF KING EDWARD.

DRAWN BY OUR SPECIAL ARTIST, G. AMATO.



REMOVING THE REGALIA FROM ITS BASKET: UNPACKING EMBLEMS OF STATE AT THE EQUERRY'S ENTRANCE OF BUCKINGHAM PALACE.

Our Drawing shows the regalia being removed from its basket, at the Equerry's entrance of Buckingham Palace, in preparation for the private lying-in-state. His late Majesty was to have lain in state in the Throne Room of the Palace on Saturday of last week, but the transference of the body from the death-chamber was delayed at the wish of Queen Alexandra. The private lying-in-state took place, therefore, on Monday of this week. The royal remains were moved on the Saturday evening. Colour-Sergeants of the 1st Grenadier Guards acting as bearer-party.

“THE ENTIRE GERMAN NATION FEELS TRUE AND HEARTFUL SYMPATHY.”

DRAWN BY OUR SPECIAL ARTIST, H. W. KOEKKOEK, FROM A SKETCH BY E. HOSANG.



THE GERMAN REICHSTAG'S SYMPATHY WITH THE ENGLISH PEOPLE: THE MEMBERS STANDING DURING DR. SPAHN'S REFERENCE TO THE DEATH OF KING EDWARD.

At the opening of the sitting of the Reichstag on the Monday following King Edward's death, Dr. Spahn, the Vice-President, said: "The unexpected news of the demise of his Majesty King Edward VII. has deeply moved his Majesty the Emperor and the entire Imperial House. The bereavement is all the harder because ties of blood closely bound our Emperor to the deceased monarch. The entire German nation feels true and heartfelt sympathy for the mourners. . . . Grief lieth heavy on the kindred English people, whose mourning for the sudden decease of the King is deep and universal. We associate ourselves with the sympathy of the entire world at the heavy loss which the British Nation, with its royal family, has suffered. As a sign of your sympathy you have risen from your seats, and thus shown that you approve of my words."

THE BURIAL OF KING EDWARD: THE SCENE OF THE SERVICE AT WINDSOR.

PHOTOGRAPH BY RUSSELL; ADAPTED BY OUR ARTIST.



THE WELL IN THE FLOOR THROUGH WHICH THE REMAINS OF HIS LATE MAJESTY WILL BE LOWERED TO THE PASSAGE LEADING TO THE ROYAL TOMB-HOUSE—THE INTERIOR OF ST. GEORGE'S CHAPEL.

The remains of King Edward VII. are to be interred in the royal vault beneath the Albert Memorial Chapel, which closely adjoins St. George's. The body of the King will be lowered through the floor of the chapel, and then conveyed, through the subterranean passage, to the actual vault. There is an entrance to the vault at the east end of St. George's Chapel. That the position of the well into which the body will be lowered may be shown, our Artist has drawn upon the photograph.

THE ROYAL BURIAL-PLACE WHICH BUT FEW HAVE SEEN: THE TOMB-HOUSE IN WHICH KING EDWARD IS TO BE BURIED.

DRAWN BY W. D. ROBINSON.

OUR SPECIAL ARTIST AT WINDSOR.



THE LAST RESTING-PLACE OF EDWARD THE PEACEMAKER: THE ROYAL SLAB UPON WHICH

The royal tomb-house beneath the Albert Memorial Chapel, in which the body of King Edward will lie, is, perhaps, the most jealously guarded royal vault in the world. Few, save members of the Royal Family, have been in it. Privileged visitors, indeed, could almost be counted on the fingers of both hands. The vault was built by George III., and was designed to contain eighty-one bodies. Sleeping their last sleep there are George III., George IV., William IV., the Duke of Kent, the Duke of York, (Continued opposite.



- 1. The Infant of Prince and Princess Christian, 1856.
- 2. The Infant of Prince and Princess Christian, 1857.
- 3. The Infant of the Duke of Clarence, 1819.
- 4. The still-born Infant of the Duke of Cumberland.
- 5. Frederick, Duke of York, 1827.
- 6. The Infant of Princess Frederica of Hanover, 1816.
- 7. Edward, Duke of Kent, 1820.
- 8. The Infant of Princess Charlotte, 1817.
- 9. Princess Charlotte, 1817.
- 10. The Duchess of Brunswick, 1811.
- 11. King William IV., 1837.
- 12. Princess Augusta, 1810.
- 13. Prince Octavius, 1783.
- 14. Princess Amelia, 1800.
- 15. Prince Alfred, 1882.
- 16. King George III., 1820.
- 17. Queen Charlotte, 1818.
- 18. King George IV., 1830.
- 19. Queen Adelaide, 1849.
- 20. The Duchess of Teck, 1897.
- 21. The Duke of Teck, 1900.
- 22. The King of Hanover (George V.), 1866.
- 23. KING EDWARD VII.

THE POSITIONS OF THE ROYAL BURIAL-PLACES.

TOMB-HOUSE BENEATH THE ALBERT MEMORIAL CHAPEL, SHOWING THE STONE THE COFFIN WILL REST.

Queen Adelaide, George V. (King of Hanover), the Duchess of Teck, the Duke of Teck, with others. Temporarily, it held the remains of the Prince Consort and the Duke of Albany. Columns support the roof and the stone shelves upon which rest the coffins. When, some eleven years ago, Queen Victoria had certain alterations made in the Royal Vault, the coffins that now have place upon the stone shelves were set in that position. Before that time they rested on the large stone table which runs down the centre of the hall.

IN THE SUBTERRANEAN PASSAGE LEADING TO KING EDWARD'S TOMB.

DRAWN BY CECIL KING FROM SKETCHES MADE BY W. B. ROBINSON, OUR SPECIAL ARTIST AT WINDSOR.



THE PASSAGE BY WHICH HIS LATE MAJESTY'S REMAINS WILL BE CONVEYED FROM ST. GEORGE'S, THE SCENE OF THE BURIAL SERVICE, TO THE PLACE OF INTERMENT BELOW THE ALBERT MEMORIAL CHAPEL.

The remains will be lowered through the floor of St. George's Chapel, resting on a kind of lift worked by means of the winch shown in the foreground of this drawing. Having been lowered to the bottom of the well, the coffin will be conveyed along the subterranean passage here shown, taken through the gates seen in the background, and placed on the stone table within the royal tomb-house below the Albert Memorial Chapel.

REPRESENTATIVE OF THE GREAT ENGLISH-SPEAKING REPUBLIC,
AND A MOURNER OF KING EDWARD.



TO RIDE IN THE FUNERAL PROCESSION OF KING EDWARD AS A REPRESENTATIVE OF AMERICA: MR. THEODORE ROOSEVELT,
EX-PRESIDENT OF THE UNITED STATES.

Mr. Roosevelt, no less than the British nation, will deplore the fact that his long-planned visit to this country has been turned into one of mourning and condolence. His reception on his arrival last Monday was doubtless more subdued than it would have been but for the shadow of grief which is overhanging all social occasions. His welcome, however, is none the less sincere and hearty. Little did he think when he arranged his engagements in Great Britain that his first sad duty would be to act as special representative of the United States at the funeral of the King who was to have been his host in the course of his sojourn here. The ex-President has, of course, cancelled various projected Court visits, but he still has an extensive programme of lectures and other functions, including his reception by the Lord Mayor and Corporation of London at the Guildhall.—[FROM THE PAINTING BY PHILIP LASZLO.]

KING EDWARD'S BROTHER SALUTING THE NEW KING.

DRAWN BY OUR SPECIAL ARTIST, G. AMATO.



KING GEORGE GREETED AS SOVEREIGN BY HIS UNCLE: THE DUKE OF CONNAUGHT KISSING HIS MAJESTY'S HAND ON HIS ARRIVAL AT VICTORIA STATION.

The Duke of Connaught, with the Duchess of Connaught and Princess Patricia, reached Victoria Station on Friday of last week. King George was there to meet him. The Duke made a genuflection to the new Sovereign and kissed his hand; then embraced him and kissed him on the cheek. It will be recalled that the Duke first heard of the death of his late Majesty on reaching Port Said. It may be noted, perhaps, that both men and women meeting their Sovereign for the first time immediately after the Accession kneel, and kiss hands.

THE ONLY DAUGHTER OF KING GEORGE AND QUEEN MARY:
THE PORTRAIT PREFERRED BY THE QUEEN.



HER ROYAL HIGHNESS PRINCESS MARY.

Princess Mary is the only daughter of King George and Queen Mary, and was born on April 25, 1897. Of her five brothers two are older than herself—namely, the Duke of Cornwall, who was born in 1894, and Prince Albert, who was born in the following year. The Princess has been brought up on those principles of domestic simplicity which, both in this and previous generations, have made our royal household the type and model of an ideal English home. Among other good habits she has been taught those of thrift and economy, and has often been seen in the post-office opposite Marlborough House depositing her savings in her own account. When in the fullness of time she comes to take the lead in philanthropic work, such experience will doubtless be of the utmost value to her.—[PHOTOGRAPH BY ALICE HUGHES.]

THE REMOVAL OF THE REMAINS OF HIS LATE MAJESTY.

PHOTOGRAPH BY C. N.



THE SAD MARCH FROM BUCKINGHAM PALACE TO WESTMINSTER HALL: THE GUN-CARRIAGE BEARING THE REMAINS OF KING EDWARD FOLLOWED BY THE ROYAL MOURNERS, IN WHITEHALL.

Immediately following the gun-carriage walked King George, accompanied by the Duke of Cornwall, (the Heir to the Throne), and Prince Albert, and preceded by the Royal Standard. After him came the royal mourners. On the coffin were the Crown, the Orb, the Sceptre, and the insignia of the Garter.

"HOWSOEVER MUCH THEY MAY DESIRE SILENCE, THEY CANNOT WEEP BEHIND A CLOUD."

FROM THE REMARKABLE PHOTOGRAPH TAKEN BY MONTAGU DIXON.



QUEEN ALEXANDRA FOLLOWING THE BODY OF HER BELOVED HUSBAND, THE LATE KING, ON ITS JOURNEY FROM BUCKINGHAM PALACE TO WESTMINSTER HALL,
FOR THE LYING-IN-STATE

Undoubtedly the most pathetic figure amongst the mourners who followed all that was mortal of King Edward from Buckingham Palace to Westminster Hall was the Queen Mother, whose recent message to the nation had opened all hearts to her. Her Majesty, with other royal mourners, showed poignantly that there is, added to the griefs the great must bear this grief: "that howsoever much they may desire silence, they cannot weep behind a cloud."

BEARERS OF THE WORLD'S SYMPATHY: MOURNERS FROM ACROSS THE SEAS.

THE KINGS AND THE NOTABLES WHO ARE TO ATTEND KING EDWARD'S FUNERAL.



1. HIS ROYAL HIGHNESS THE GRAND DUKE OF MECKLENBURG-STRELITZ (MECKLENBURG-STRELITZ).
2. HIS EXCELLENCY THE HON. WHITELEW REID (U.S.A.).
3. HIS ROYAL HIGHNESS THE CROWN PRINCE OF MONTENEGRO (MONTENEGRO).
4. HIS IMPERIAL HIGHNESS PRINCE YUSSUP - IZZEDDIN (TURKEY).
5. HIS MAJESTY THE KING OF DENMARK (DENMARK).
6. HER MAJESTY THE QUEEN OF DENMARK (DENMARK).
7. HER MAJESTY THE QUEEN-MOTHER OF PORTUGAL (PORTUGAL).
8. HIS MAJESTY THE KING OF PORTUGAL (PORTUGAL).
9. HIS ROYAL HIGHNESS THE CROWN PRINCE FERDINAND OF ROUMANIA (ROUMANIA).
10. HIS ROYAL HIGHNESS THE DUKE OF AOSTA (ITALY).
11. HIS HIGHNESS PRINCE MOHAMED ALI PASHA (EGYPT).
12. HIS IMPERIAL HIGHNESS PRINCE SADANARU FUSHIMI (JAPAN).
13. HIS IMPERIAL AND ROYAL MAJESTY THE GERMAN EMPEROR (GERMANY).
14. HIS ROYAL HIGHNESS PRINCE CHARLES OF SWEDEN (SWEDEN).
15. HIS IMPERIAL HIGHNESS PRINCE TSAI-TAO (CHINA).
16. HIS ROYAL HIGHNESS THE CROWN PRINCE OF GREECE (GREECE).
17. HIS ROYAL HIGHNESS PRINCE CHRISTOPHER OF GREECE (GREECE).
18. HIS MAJESTY THE KING OF NORWAY (NORWAY).
19. HER MAJESTY THE QUEEN OF NORWAY (NORWAY).
20. HER MAJESTY THE EMPRESS DOWAGER OF RUSSIA (RUSSIA).
21. M. GASTON CARLIN (SWITZERLAND).
22. HER ROYAL HIGHNESS PRINCESS HELENE OF SERBIA (SERBIA).

Seldom before has there been such a gathering of rulers, or their representatives, assembled for any royal funeral as has been the case at the burial of King Edward the Seventh. Besides our own Bulgaria, Belgium, Spain, and Portugal. In addition to these, the procession included numbers of reigning and other royal Princes, Grand Dukes, and Ministers representing, among them, every country of any standing in the world. This unparalleled assemblage of foreign representatives is in itself a magnificent tribute to the late King's universal popularity.

Photographs by Dinter (1 and 2), W. H. H. (3), B. (4 and 5), M. (6), B. (7), B. (8), F. (9), A. (10), B. (11), B. (12), B. (13), B. (14), B. (15), B. (16), B. (17), B. (18), B. (19), B. (20), B. (21), B. (22), B. (23), B. (24), B. (25), B. (26), B. (27), B. (28), B. (29), B. (30), B. (31), B. (32), B. (33), B. (34), B. (35), B. (36), B. (37), B. (38), B. (39), B. (40).

23. HIS ROYAL HIGHNESS THE PRINCE OF THE NETHERLANDS (HOLLAND).
24. HIS ROYAL HIGHNESS PRINCE RUPERT OF BAVARIA (BAVARIA).
25. HIS ROYAL HIGHNESS THE DUKE OF SAXE-COBURG (SAXE-COBURG).
26. HIS MAJESTY THE KING OF SPAIN (SPAIN).
27. HIS ROYAL HIGHNESS PRINCE GEORGE OF GREECE (GREECE).
28. HIS IMPERIAL HIGHNESS PRINCE MAXIMILIAN OF BADEN (BADEN).
29. HIS ROYAL HIGHNESS THE PRINCE OF THE NETHERLANDS (HOLLAND).
30. HIS ROYAL HIGHNESS PRINCE HENRY OF PRUSSIA (THE GERMAN NAVY).
31. HIS IMPERIAL HIGHNESS THE ARCHDUKE FRANZ FERDINAND OF AUSTRIA (AUSTRIA-HUNGARY).
32. HIS MAJESTY THE KING OF THE BELGIANS (BELGIUM).
33. HIS ROYAL HIGHNESS THE DUCHESS OF SAXE-COBURG (SAXE-COBURG).
34. HER MAJESTY THE QUEEN-DOWAGER OF THE NETHERLANDS (HOLLAND).
35. HIS MAJESTY THE KING OF GREECE (GREECE).
36. HIS IMPERIAL HIGHNESS THE GRAND DUKE MICHAEL ALEXANDROVITCH (RUSSIA).
37. M. RICHON, FRENCH MINISTER FOR FOREIGN AFFAIRS (FRANCE).
38. HIS ROYAL HIGHNESS THE GRAND DUKE OF MECKLENBURG-SCHWERIN (MECKLENBURG-SCHWERIN).
39. HIS MAJESTY THE KING OF THE BULGARIANS (BULGARIA).
40. HIS ROYAL HIGHNESS DUKE ALBERT OF WÜRTTEMBERG (WÜRTTEMBERG).

King George, no less than eight Kings or Emperors of great countries came in person to do honour to the dead monarch. There were the German Emperor, and the Kings of Greece, Denmark, Norway, them, every country of any standing in the world. This unparalleled assemblage of foreign representatives is in itself a magnificent tribute to the late King's universal popularity.

Fry (21), Lufel (22), Fiancon (23), J. (24), P. (25), K. (26), K. (27), K. (28), K. (29), K. (30), K. (31), K. (32), K. (33), K. (34), K. (35), K. (36), K. (37), K. (38), K. (39), K. (40).

TO THE TOLLING OF BIG BEN: MOURNING A GREAT KING.

PHOTOGRAPHS BY ILLUSTRATIONS BUREAU AND SPORT AND GENERAL.



MOURNING THE KING AND THE MAN: KING GEORGE, WITH THE DUKE OF CORNWALL AND PRINCE ALBERT, WALKING BEHIND THE GUN-CARRIAGE BEARING THE BODY OF HIS LATE MAJESTY.



THE GREATEST LIVING COMMANDERS OF THE REIGN OF EDWARD THE PEACE-MAKER: LORD KITCHENER AND LORD ROBERTS TALKING TOGETHER BEFORE THE FORMATION OF THE FUNERAL PROCESSION.



ALL THAT WAS MORTAL OF KING EDWARD ON ITS WAY TO ITS PUBLIC LYING-IN-STATE: THE GUN-CARRIAGE, BEARING THE BODY, ENTERING WHITEHALL.

King George, their Royal Highnesses the Duke of Cornwall and Prince Albert, the Duke of Connaught, and other royal mourners followed the gun-carriage on foot. Queen Alexandra, Queen Mary, and others drove. Lord Kitchener and Lord Roberts marched side by side. It may be added, as a note of particular interest, that for the first time in its history the bell of Big Ben was tolled—four times a minute—from the moment at which the funeral procession left Buckingham Palace until the time at which the coffin was set in its place in Westminster Hall.

TO THE WAIL OF THE PIPES: THE HIGHLAND SOLDIERS' LAMENT.

FROM THE SKETCH BY OUR SPECIAL ARTIST, R. CATON WOODVILLE.



"THE FLOWERS OF THE FOREST ARE ALL WEDE AWAY": PIPERS OF THE SCOTS GUARDS PLAYING THE GREATEST OF ALL SCOTTISH ELEGIES DURING THE TRANSFERENCE OF THE BODY OF KING EDWARD TO WESTMINSTER HALL. The massed bands of the Brigade of Guards, with Drums and Pipers, immediately preceded the gun-carriage bearing the remains of King Edward, and the mournful wail of the pipes was heard in the strains of the great lament, "The Flowers of the Forest," that is played at the burial of all Highland soldiers.



SILENT SORROW.

KING EDWARD'S FAVOURITE TERRIER, CÆSAR, MOURNS HIS MASTER.

Cæsar, King Edward's wire-haired fox-terrier, was one of his late Majesty's most faithful and devoted friends. He was seldom separated from his master: he accompanied him on all his travels abroad, and was really happy only when he was with him. Now he is inconsolable, a silent mourner. He succeeded Jack, who died some five years ago. On his collar were the words: "I am Cæsar, and belong to the King."

SPECIALLY PAINTED FOR "THE ILLUSTRATED LONDON NEWS" BY MAUD EARL.

"THE SUN, FOR SORROW, WILL NOT SHOW HIS HEAD":
THE REMOVAL OF THE ROYAL REMAINS.



THE BODY OF HIS LATE MAJESTY OF BLESSED MEMORY ON ITS WAY TO WESTMINSTER HALL:
THE PROCESSION ENTERING WHITEHALL.



PASSING IN DEATH THE GATE HE OFTEN PASSED IN LIFE: THE GUN-CARRIAGE BEARING THE BODY OF KING EDWARD
LEAVING THE HORSE GUARDS' PARADE.

The cortège appeared under the Horse Guards' archway to the strains of Chopin's Funeral March, which were succeeded almost immediately by those of the Dead March in "Saul," to the solemn music of which the procession passed to Westminster Hall. As though the elements themselves were sharing in our national grief, a pall of clouds overhung the sky during the passage of the mournful cavalcade.—[PHOTOGRAPHS BY C.N.]

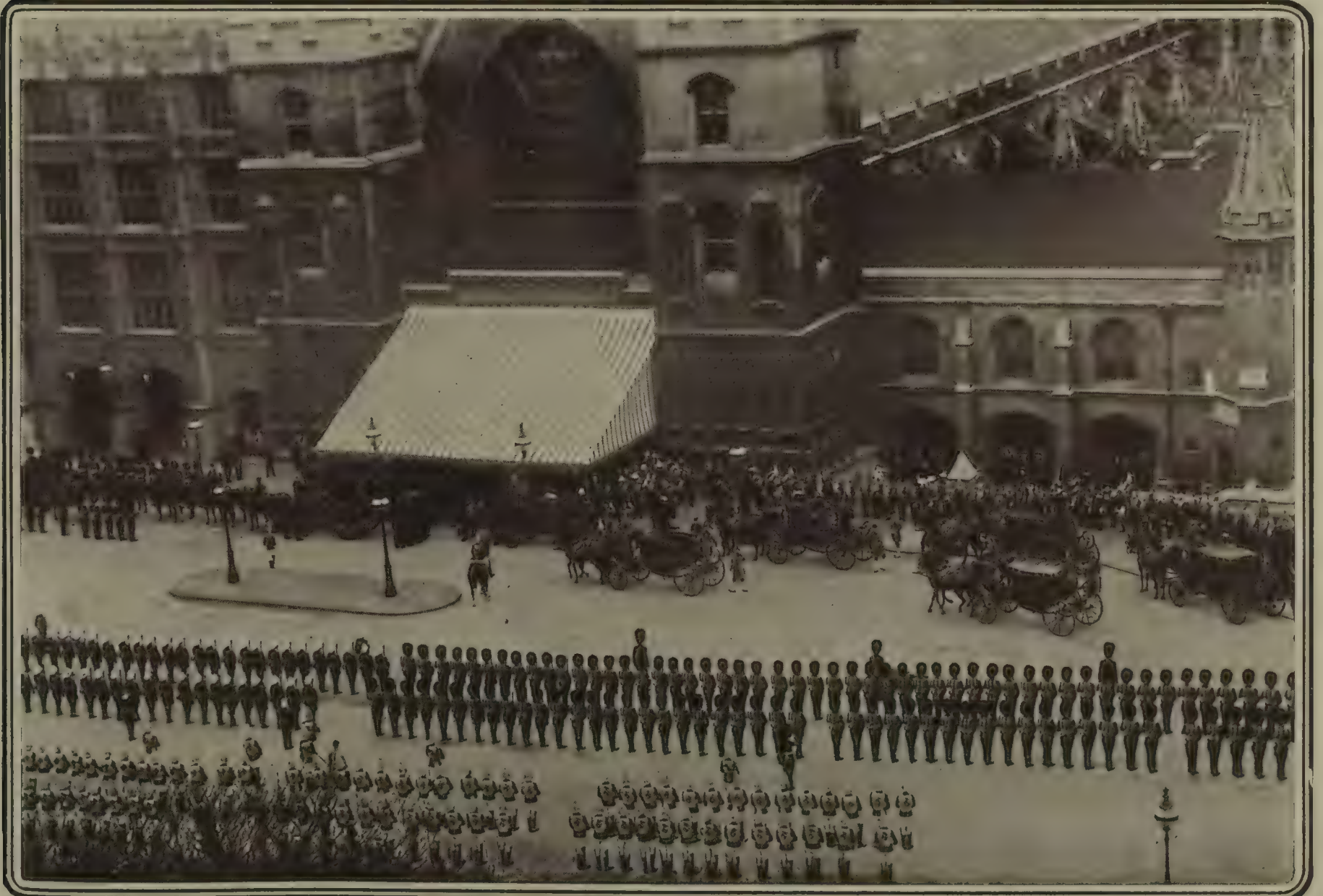
ROYAL MOURNERS; AND THE ENTRY INTO WESTMINSTER HALL.

PHOTOGRAPHS BY L.N.A. AND SPORT AND GENERAL.



REPRESENTATIVES OF MANY A GREAT ROYAL HOUSE FOLLOWING THE REMAINS OF KING EDWARD VII.

Immediately after King George, the Duke of Cornwall, and Prince Albert, walked the Duke of Connaught, with the King of Norway on his right and the King of Denmark on his left. Afterwards, walking four abreast, were Prince Christian, the Duke of Saxe-Coburg, the Grand Duke Michael Alexandrovitch, and Prince Arthur of Connaught; Prince Albert of Schleswig-Holstein, Prince Andrew of Greece, the Grand Duke Michael Michaelovitch, and the Reigning Prince of Waldeck and Pyrmont; the Duke of Teck, Prince Louis of Battenberg, the Duke of Fife, and the Duke of Argyll. Then, three abreast, Prince Francis of Teck, Prince Alexander of Battenberg, and Prince Maurice of Battenberg; Count Gleichen, Prince Alexander of Teck, and Prince George of Battenberg. The names read from the foreground to the background.



THE BEARER PARTY OF THE KING'S COMPANY OF GRENADEER GUARDS CARRYING THE ROYAL COFFIN INTO WESTMINSTER HALL.

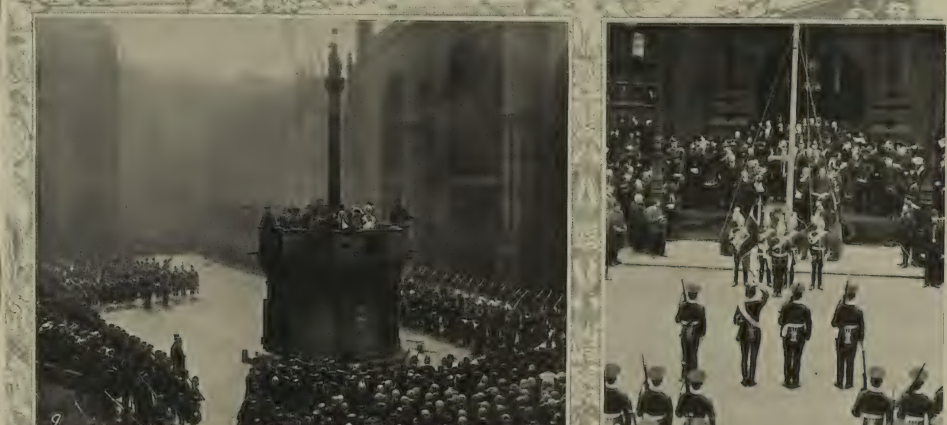
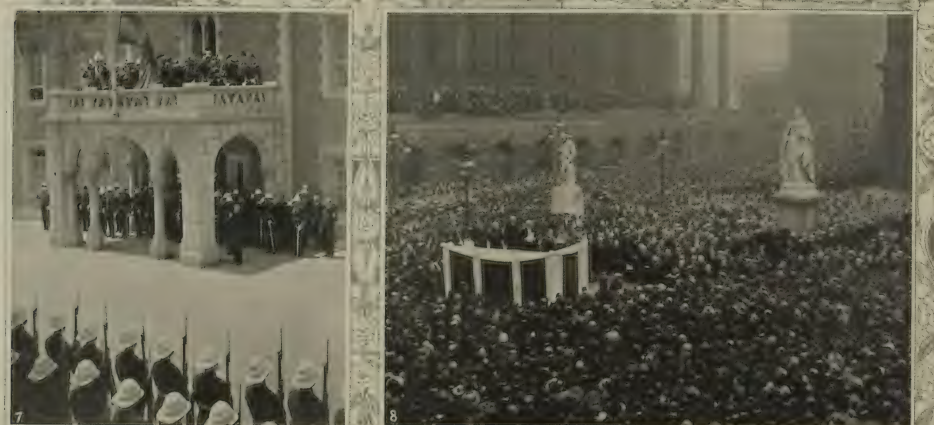
The body was carried into Westminster Hall by a bearer party of the King's company of Grenadier Guards. The Royal Standard was draped about the coffin. Behind was borne a panel, draped with the royal pall and the Union Jack, on which were the Crown, the Orb, the Sceptre, and the Insignia of the Garter.

"THE HIGH AND MIGHTY PRINCE GEORGE FREDERICK ERNEST ALBERT IS

SCENES OF THE PROCLAMATION

NOW BECOME OUR ONLY LAWFUL AND RIGHTFUL LIEGE LORD GEORGE V.":

CEREMONIES OUTSIDE LONDON.



1. AT BRADFORD, GIVING CHEERS FOR KING GEORGE AFTER THE PROCLAMATION CEREMONY.
2. IN KING EDWARD'S "WALK-END BOROUGH," THE READING OF THE PROCLAMATION AT BRIGHTON.
3. IN "CESAR'S ISLE," PROCLAIMING KING GEORGE IN THE ROYAL SQUARE OF JERSEY, THE ANCIENT "CESAREA."
4. IN THE TOWN BY WHICH KING EDWARD ENTERED ENGLAND FOR THE LAST TIME, THE PROCLAMATION SCENE AT DOVER.
5. IRELAND'S RECOGNITION OF THE NEW KING, PROCLAIMING HIS MAJESTY IN BELFAST.
6. OUTSIDE THE MOOT HALL, NEWCASTLE-ON-TYNE, PROCLAIMING KING GEORGE.
7. MARKING THE BEGINNING OF KING GEORGE'S REIGN ON THE "ROCK," THE PROCLAMATION AT GOVERNOR'S HOUSE, GIBRALTAR.
8. AT A GREAT CENTRE OF IMPERIALISM, PROCLAIMING KING GEORGE IN BIRMINGHAM.
9. THE DOUBLE PROCLAMATION OF KING GEORGE AT THE MERCAT CROSS, EDINBURGH, BY LORD PROVOST BROWN AND LION KING OF ARMS.

10. IN ONE OF THE GREATEST OF ENGLAND'S MANUFACTURING CITIES, THE PROCLAMATION OF KING GEORGE IN SHEFFIELD.
11. THE ACCESSION OF THE SAILOR KING, PROCLAIMING KING GEORGE AT PLYMOUTH, THE GREAT NAVAL STATION.
12. THE NEW KING AND THE ROYAL BOROUGH, ETON BOYS LISTENING TO THE READING OF THE PROCLAMATION ON WINDSOR BRIDGE.
13. THE ONLY LADY MAYOR PROCLAIMING KING GEORGE, MRS. GARRETT ANDERSON READING THE PROCLAMATION AT ALDEBURGH.
14. BEFORE THE MANSION HOUSE AT YORK, THE TOWN CLERK READING THE PROCLAMATION.
15. IN THE CORN MARKET AT CORK, THE LORD MAYOR READING THE PROCLAMATION.
16. PROCLAIMING KING GEORGE AT STAFFORD, THE SCENE IN MARKET SQUARE.

As a matter of fact, the only strictly official and necessary Proclamations of a new Sovereign are the four which are made in London—namely, at to be read by the Mayor, or the Town Clerk, or some other official, and these ceremonies, as our photographs show, are productive of

Photographs by Scott, Fry, Smith, Lambert Weston. Illustrations

St. James's Palace, Charing Cross, Temple Bar, and the Royal Exchange. In all the large towns of the provinces, however, it is usual for the Proclamation many picturesque and interesting scenes. Many towns have peculiar and time-honoured customs, which are always observed on such occasions. Bureau, Denbire, Browne, Sport and General, Clarke, and Conroy.

THE PEOPLE'S TRIBUTE TO THE PEOPLE'S KING:

DRAWN BY S. BEGG, OUR SPECIAL ARTIST



A SILENT FAREWELL TO THEIR DEAD SOVEREIGN: KING EDWARD'S

When the doors of Westminster Hall were opened at four o'clock on Tuesday afternoon, that the people might pay their last tribute to the people's King, it was to pass by the coffin in an hour; and it may be said safely, therefore, that it was within the power

THE LYING-IN-STATE IN WESTMINSTER HALL.

IN WESTMINSTER HALL.



SUBJECTS PASSING BEFORE THE COFFIN OF HIS LATE MAJESTY.

estimated that 40,000 persons were in waiting, the queue extending at that time from the Hall to the new Vauxhall Bridge. It was possible for 16,000 people of 700,000 of the late King's subjects to pay their respects to their dead Sovereign lying-in-state.

“WHEN THE DAY OF TOIL IS DONE”: THE LYING-IN-STATE
IN THE THRONE ROOM OF BUCKINGHAM PALACE.



WITH THE CROWN OF ENGLAND AT HIS HEAD AND THE STANDARD OF THE GRENADIER REGIMENT ON THE GROUND
BENEATH HIS FEET: ALL THAT WAS MORTAL OF KING EDWARD VII. LYING IN STATE IN BUCKINGHAM PALACE.

The remains of King Edward lay in state in the Throne Room of Buckingham Palace from Saturday evening until Tuesday morning last. The coffin was covered with the pall used at the funeral of Queen Victoria. At the head of it was placed the Crown of England, and near this was the King's diamond Garter. Then came the Sceptre and the Orb, at the foot. Below, on the floor, lay the King's Company Colour or Regimental Standard of the 1st Grenadier Guards, which is used whenever the King is on parade. A small replica of this is to be buried with the King. In the photograph, the Grenadiers are seen keeping watch over the cat-falque.—[PHOTOGRAPH BY THE LONDON STEREOSCOPIC COMPANY.]

THE SOLDIERS' VIGIL: WATCHING OVER THE BODY OF THE DEAD KING.

DRAWN BY R. CATON WOODVILLE, OUR SPECIAL ARTIST IN BUCKINGHAM PALACE.



AFTER MOST HONOURABLE, BUT MOST ARDUOUS DUTY: CHANGING THE GUARD IN THE THRONE ROOM AT BUCKINGHAM PALACE DURING THE LYING-IN-STATE OF KING EDWARD.

While the body of the late King lay in state in the Throne Room of Buckingham Palace, the guard was kept by Grenadiers. One of the men stood at each corner of the bier, head bowed and arms reversed. Also present were a sergeant and an officer. At first the watch were on duty for an hour at a time, standing still as statues. So much did the immobility try the men that King George suggested more frequent reliefs; and, as a result, it was decided to change the guard every half-hour.

WHEN THE FLAGS WERE HOISTED TO THE MAST-TOP: PROCLAIMING KING GEORGE.



1. IN A CITY THAT HAS FLOURISHED AS AN IMPORTANT PLACE SINCE SAXON TIMES; PROCLAIMING THE NEW KING IN LEEDS.
3. MARKING THE ACCESSION OF KING GEORGE IN WALES; PROCLAIMING HIS MAJESTY AT CARDIFF.
5. PROCLAIMING THE NEW KING AT THE GUILDHALL, NOTTINGHAM; THE SCENE AT THE READING OF THE PROCLAMATION.

2. LOYALTY IN THE CAPITAL OF IRELAND; ULSTER KING-OF-ARMS PROCLAIMING KING GEORGE IN SACKVILLE STREET, DUBLIN.
4. IN KING EDWARD'S HOME-COUNTY; PROCLAIMING KING GEORGE IN THE MARKET SQUARE, NORWICH.
6. MANCHESTER AND THE NEW KING; SEVEN THOUSAND MANCHESTER MERCHANTS PASS A RESOLUTION OF LOYALTY TO KING GEORGE.

While the Proclamation of King George was being read, both in London and provincial towns, the flags on the public buildings were temporarily raised to the top of the masts, and subsequently lowered to half-mast again when the ceremony was at an end. This is one of the many picturesque and symbolic details in connection with Proclamation ceremonies. It symbolises, of course, the idea that while the death of a King is an occasion for grief and for the signs of grief, the accession of a new King is, in itself, a matter for rejoicing, but that such rejoicing must necessarily be tempered by thoughts of mourning, and its outward signs are therefore brief and temporary.

Photographs by Bacon and Sons, Chancellor, Topical, and Kirk.

"WE DO NOW HEREBY PUBLISH AND PROCLAIM."



PROCLAIMING KING GEORGE FROM A CARRIAGE; READING THE PROCLAMATION AT LINCOLN.



ANNOUNCING THE ACCESSION OF THE NEW KING IN THE ROYAL BOROUGH; KING GEORGE PROCLAIMED BEFORE WINDSOR CASTLE.



GREAT SEA-FORT; READING THE PROCLAMATION OF KING GEORGE V. IN LIVERPOOL.



IN A GREAT CURE-CITY: THE SCENE AFTER THE PROCLAMATION AT BATH.

A part of the Proclamation of King George read: "We . . . do now hereby, with one voice and consent of tongue and heart, publish and proclaim that the High and Mighty Prince George Frederick Ernest Albert is now . . . become our only Lawful and Rightful Liege Lord George V."

Photographs by Walker, Central News, Brown Barnes, and Lewis Bros.

THE UNDER-SEAS TOMB OF OVER A HUNDRED MEN.

DRAWN BY OUR SPECIAL ARTIST, C. J. DE LACY.



THE SCENE OF THE GREAT MINE DISASTER AT WHITEHAVEN: WELLINGTON PIT, WHICH EXTENDS FIVE MILES UNDER THE IRISH SEA.

The Wellington Colliery at Whitehaven—the scene of the terrible disaster which took place last week—has a striking situation on the Cumberland coast. Like a grim fortress, its buildings stand on the cliffs above the Irish Sea, overlooking Whitehaven Harbour. The pit was sunk a little more than fifty years ago, and its workings, which are at a depth of 600 feet, extend no fewer than five miles beneath the sea. The cause of the catastrophe was, it is believed, an explosion some three miles from the shaft. Out of 142 men at work in the mine at the time, only six escaped. Rescue parties toiled heroically for twenty-eight hours, but it was impossible to penetrate the smoke and fire, and the heat was unendurable. Eventually the entrance to the burning part of the pit was bricked up, by order of his Majesty's Inspector of Mines, Mr. J. B. Atkinson, with the sanction of the Chief Inspector of Mines at the Home Office (Mr. Redmayne) and the Home Secretary. The step was taken only when all possibility of rescue was past, and continued attempts would have led to further loss of life. King George was one of the first to express sympathy, and commanded that information should be sent to him from time to time.

THE COUNTRY HOUSE OF TO-DAY.

THE alteration, enlargement, or decoration of a country house demands experience, practical facilities of skilled labour and machinery, and sympathy. Whether an architect be employed or not, the craftsmen must be men of taste and discernment, or the result will be a woeful jumble of incongruous factors. Many a fine old place has been spoilt through being "modernised" in an unsympathetic spirit. Yet modernisation is a necessity. Modern sanitation is essential, electric-light installations are at least desirable, heating and ventilating science has to be pressed into service to correct the blunders of pre-scientific builders; and this has to be done without impairing the note of antiquity, without destroying the period character of the house. The skilful transformer is he who, when putting the new wine into old bottles, is able to give to the former the quality and flavour of a rare old vintage.

The contractor for such work should have a specialised knowledge of, and unrivalled resources for, every branch of building, sanitation, heating, lighting, and decorating. Such a firm is that of Waring and Gillow, whose unrivalled experience in the erection, decoration and equipment of palaces and mansions gives them the premier position for taking in hand an old country house and giving it every modern comfort and convenience without sacrificing one iota of its interest and historic charm.

Waring and Gillow have behind them two centuries of the highest artistic traditions. The house of Gillow was eminent for fine furniture and decorative arts two centuries ago. The same principles of period correctitude, sound craftsmanship, and conscientious thoroughness animate their successors to-day.

For the moment let us focus attention on this inherited capacity for doing fine work in a fine spirit. Behind every workman, be he bricklayer, house-painter, or paper-hanger, there is the silent dominating force of educated taste. No old country house can be invested with twentieth century civilisation without this educated taste. Any attempt to do without it would end in a garish mixture of styles, and a disconcerting exhibit of anachronisms. An old country house brought up to date by Waring and Gillow retains its "atmosphere." The electric lights are designed so as not to interfere with the tradition of the family ghost. The transformed hall and the new wing, or the added colonnade, are contrived so as to fall harmoniously into the Jacobean or Georgian scheme of the original building. The taste in decorative art which has gained Grands Prix and Gold Medals at nearly fifty international and other public exhibitions is at the disposal of every gentleman who wants to make his home as worthy of the present generation as it was of those that are past.

Design is the key-note of all new decorative arrangements, but design has to be accompanied by execution. Waring and Gillow are supreme in both. One of the most notable facts about their great enterprise is the extent, variety, and quality of their output. We hear of their exploits in all parts of the world; of their decorating great ocean liners with the luxury of floating palaces, and yachts for Kings, Emperors, Princes and Maharajahs; of their achievements in places so remote as Cairo and Buenos Ayres, Sydney and Zurich, Berlin and Cape Town, Indore and Athens, Smyrna and St. Petersburg. But we seldom pause to think of the machinery behind all this—the great factories throbbing with activity, the thousands of workmen plodding quietly on, week in, week out, the wonderful organisation that keeps the machine oiled and overhauled and in the highest state of efficiency.

Waring and Gillow's factories give form and substance to the ideas born in Waring and Gillow's studios. Here the exquisite modelled plasterwork is made, the beautiful draperies are arranged, the panelling is manufactured, the glorious wood-carving is executed by craftsmen worthy to have been Grinling Gibbons' disciples. The house of Waring and Gillow, is as wide in the scope of its operations as it is illimitable in its area. It has departments for everything that can possibly be required in the home. And whether it be in structural alterations, or decoration, or furnishing, the Waring battle-cry is "Expedition." Their wonderful resources enable them to do everything for the country house, not only well, but promptly. The customer is not wearied by vexatious delays, nor is he driven to his wits' end by the workmen of four or five different firms waiting about for each other and squabbling amongst themselves. Waring's work to time, and time, in these days, is money. They have been schooled to this as a habit by the force of many urgent contracts. To the traditional artistry of the more leisurely eighteenth century days when Gillow's were making their great name are now united the energy and foresight which make up the quality of expedition.



THE PLAYHOUSES.

"PARASITES." AT THE GLOBE.

THERE have been too many hands concerned with the piece which provides Mr. Arthur Bouchier with his newest part for the result to be a play that is composite and harmonious. Adapted and readapted from a story of Balzac's, it is the oddest amalgam of comedy and tragedy, of farce and melodrama, and in the process of modification has lost any claim to be a study of provincial manners in early nineteenth-century France, and does not carry conviction even as a story written round the "Aventurière" motif. It lacks style, it lacks atmosphere, it lacks distinction of dialogue, its arrangement of plot and its characterisation are alike crude; what is to be found in the production given at the Globe is a certain breezy, boisterous swaggering humour lent by Mr. Bouchier himself to a figure that might be a burlesque of Don Annibal. There is a constant clash between the



fellow-parasite, and the old man they endeavour to fleece and deceive. It is the business of Bridau, as old Rouget's nephew, to play with and overreach the scheming Flora on the one hand, and to deal chastisement on her lover and companion-conspirator on the other; but, as managed in this play, the dotard's infatuation for the young woman, her miserable devotion to a reprobate, the comic intervention of the Colonel, and the latter's fateful duel with the lover, combine to form a hotch-potch of drama in different styles which is bewildering and full of discords. The players add to the impression of inharmoniousness by each, as it were, interpreting his or her character on independent lines, without any regard to ensemble. Mr. A. E. George, as the senile Rouget, aims at realism, and produces successfully, up to a certain point, an effect of childish imbecility. Miss Constance Collier accentuates the note of pathos in Flora's love for her miserable ally, and so makes the punishment of Gilet by death seem extreme. And Mr. Bouchier's highly coloured and masterful

[Continued overleaf.]



Photo. Illus. Bureau.

PROCLAIMING KING GEORGE AT "THE FIRST AND LAST BOROUGH IN ENGLAND": THE PROCLAMATION READ AT PENZANCE.

Penzance has been called by Cornishmen "the first and last borough in England," that is, of course, in the geographical sense. The Proclamation was read by the Mayor with all due ceremony. Since the times of the old Cornish mystery plays, the people whom the new Duke of Cornwall must now regard as peculiarly his own have a racial instinct for dramatic occasions and spectacular effect.

PROCLAIMING KING GEORGE IN THE COUNTY TOWN OF DEVON: THE PROCLAMATION READ AT EXETER.

In Exeter, the county town of Devonshire, and one of the most ancient cities of the West Country, the Proclamation of King George V. was read amid loyal enthusiasm. Exeter Cathedral, which dates from the twelfth century, is famed for its glorious West Front.

roistering buffonery of Colonel Bridau, half-bravo, half-farceur, and the domestic emotions of Flora Brasier and he



Photo. General Press.

KING GEORGE PROCLAIMED IN THE ANCIENT CAPITAL OF ENGLAND: THE MAYOR OF WINCHESTER READING THE PROCLAMATION AT THE CITY CROSS.

With time-honoured ceremony the Proclamation of King George V. was read at Winchester by the Mayor, Mr. H. Stratton. In the procession to the City Cross the Mayor and Corporation were preceded by four Mace-bearers and the City Champion. There were also present the Dean (the Very Rev. W. M. Furneaux) and Chapter of the Cathedral, in their robes, with the choir and the processional cross; the Head Master of Winchester College (the Rev. H. M. Burge), the other masters and the boys.

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Alpine climbing in the Rockies.



Lake Minnewanka.



A camping trip in Yoho Valley.



Cathedral Peak



10,000ft above the Sea.



Little Yoho Falls.



Lake Oesa. Photos. Harrison Trust.

No more delightful holiday could be imagined than a holiday in the Canadian Rockies. Here the Canadian Pacific Railway has erected mountain hotels, from which all sorts of expeditions can be made—sporting, fishing, mountain-climbing and camping. In the Yoho Valley permanent summer camps are maintained which are exceedingly popular with those who desire an unconventional holiday in this romantic country. Particulars may be had on application to the Canadian Pacific Railway, 62-65, Charing Cross, London, S.W. (Opposite the Nelson Monument).

Bridau seems too genial a grotesque to act as *deus ex machina* in a story of sordid passions. Perhaps, if the farcical side of the play were elaborated, it might stand a better chance than it seems at present to have of popularity with Londoners.

"THE DAWN OF A TO-MORROW,"
AT THE GARRICK.

Mrs. Hodgson Burnett is known to play-goers as author of "Little Lord Fauntleroy" and "A Lady of Quality." The one was a success on the stage, and has a plot too well known to need recalling; the other was a romance of a sort of justifiable homicide which failed to recommend its *motif*. Both relied on unabashed sentiment; and this woman novelist's new play, "The Dawn of a To-Morrow," which comes to us with the imprimatur of American approval, is a sentimental melodrama of slum life, extravagant in its incidents, and partly redeemed by its study of a street waif, who has the charm of unconquerable cheerfulness. In the story on which the play is based, "Glad"—for that is the girl's name—is supposed to melt a would-be suicide—a man of broken nerves, who is preparing to do away with himself, but is given a new zest in life by association with the slum child and by the infection of her spirit of optimism and the need of assistance which her helpless associates seem to him to demand. For stage purposes Mrs. Burnett exalts her would-be suicide to the rank of a baronet and millionaire, raises the girl's age to about eighteen, and gives her as lover a criminal of the thief type who is in danger of "swinging"; and she writes round these characters a sensational drama of crime, in which the millionaire acts as *deus ex machina*, his nephew plays villain and attempted seducer, and the heroine runs risks by visiting the nephew's rooms in the small hours to save her lover. It is all very lurid and crude drama, and it is difficult for the actress, Miss Gertrude Elliott, who assumes the rôle of Glad, to keep the girl natural and convincing in her odd surroundings.



Photo. Illus. Bureau.

KING GEORGE PROCLAIMED AT EASTBOURNE: THE DUKE OF DEVONSHIRE
READING THE PROCLAMATION.

At Eastbourne the task of reading the Proclamation of George V. appropriately fell to the Duke of Devonshire, whose uncle, the late Duke, did so much for the prosperity of that popular seaside resort, and who is himself equally interested in its welfare. He was elected Mayor of Eastbourne last year.



Photo. McNeill.

PROCLAIMING KING GEORGE IN THE CAPITAL OF SHAKESPEARE'S COUNTY: THE PROCLAMATION READ AT WARWICK.

The Proclamation of King George V. at Warwick would have delighted the heart of Shakespeare, with his love of locality and his eye for historic ceremonies. Many a time must he have passed through the old streets of his county town, which is only eight miles distant from his home at Stratford-on-Avon.

Still, she succeeds fairly well, especially in a scene which opens with a realistic picture of a London fog, and shows her gay and bright and helpful under depressing slum conditions. Her catchword, "I'm alive, I'm alive," is delivered by the actress with great gusto, and Miss Elliott gets the accent and light-heartedness of the type very happily; while Mr. Ainley as the explosive criminal who is Glad's lover, and Mr. Herbert Waring as the wealthy man who seems to himself to have received sentence of death, both provide capital support.

"CANADIAN BORN."

BEHIND the charming heroine of "Canadian Born" (Smith, Elder) a perspicuous eye can see Mrs. Humphry Ward on her "happy journey" through Canada, alert, observant, and properly enthusiastic, being shown the right thing by the right persons at the right time. It takes some mental effort on the part of the reader, indeed, to subjugate this vision to the interest of the story, seeing that the author has somehow failed to do it for him. However, once accomplished, the rest is plain sailing, for "Canadian Born" is a neatly constructed novel, which, without approaching to the excellence of Mrs. Ward's earlier work, moves in persuasive order to the pre-ordained conclusion. George Anderson, the Canadian born, is a vigorous figure, full of the potentialities of his rising nation. Elizabeth Merton is English to her finger-tips—the cultured English of long descent, be it understood. Their creator contrives to persuade us that the union between them, which seems, as she describes it, to partake of the loftiness of some high political alliance, will never be regretted by the woman who forsakes the old country, the old-established order, for the raw, pulsing life of a new continent. She states her case with her cultivated elegance and with enthusiasm; but it does not do to forget it is a special case. The description of the journey on the Canadian Pacific is written with much fine and artistic feeling.

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LADIES' PAGE.

TO Queen Alexandra the heart of the nation has gone out at this time of her trial, and her Majesty, with that tender affection for the people which has always distinguished her, has in memorable and touching words shown her appreciation of public sympathy. The Queen-Mother has now to make new precedents, for, curiously enough, there has been no Queen-Dowager in these realms for over two centuries—with the exception, indeed, of Queen Adelaide, widow of William IV., who had, however, been so short a time married to an English Prince that her position was absolutely unlike that of the lady who has led our society, and won so much love and admiration, during forty-seven years of married life in our land. The last preceding widowed Queen was the wife of Charles II. William III. and all the four Georges died widowers; so that there has been no Queen-Dowager (to use the historic term) since Catherine of Braganza, the widowed Queen of Charles II., died in 1705 (except for the brief time of Queen Adelaide).

In the picture-gallery of my memories, how many of the most charming sketches have Queen Alexandra as their central figure! I see her descending the staircase at Lord Leighton's house with her left hand held up over her shoulder to take the hand of another Princess, the action defining a most graceful figure to perfection. I see her lovely, flower-like face bending over a large, flat basket filled with a profusion of choice blossoms, while she selects rapidly but with unerring taste breast-knots to suit the gowns of her daughters and all the other ladies near by. I see her with her hands clasped in genuine anxiety as a trooper is being extricated from under his horse at the Military Tournament. I see her giving away the prizes at a great girls' school, smiling so encouragingly on each youthful winner, and trying on her own finger the gold thimble that formed the needlework prize before fitting it on its proud owner's hand. I see her moving pityingly, yet cheerily, round a hospital ward; and I see her, in sweeping, shimmering robes, crowned with a tiara and glittering with jewels, at many functions of state. With tender interest I watch her coming down the Abbey nave on the great Jubilee day, holding so closely, so comfortingly and sympathetically, the hand of her sister-in-law, the Crown Princess of Germany, who, shaken by her knowledge of her husband's dangerous illness and moved deeply by love for her illustrious mother, had broken down in a close embrace after doing homage to that mother seated in her Coronation chair. Many and many another picture rises up, each and all of a lovely, lovable, and gracious personality. May we not lose that presence for long!

Queen Mary also brings precious and noble attributes to her new sphere. She gives the impression of great intellectuality and of firmness of character. It may be that these are more valuable in and more conducive to the happiness of a Queen regnant than of a Consort. It is historic fact that if a King does well and succeeds,



A GRACEFUL BLACK GOWN.

In black ninon - de - soie with satin bands, and buttons, and embroidered chemisette and belt.

his Queen receives little credit, but if a reign be unfortunate, the influence of the Queen is at once called in to explain all calamities. Every superficial student of history is convinced that the Empress Eugénie made the Franco-German War (which Bismarck arranged deliberately); that Marie Antoinette was by her extravagance and light-hearted conduct the main cause of the French Revolution (that was wholly the work of previous monarchs and the conditions they had produced), and that Henrietta Maria was the chief element in Charles the First's misfortunes (which Strafford and Laud brought about). On the other hand, I have just read in one of the most important of London daily papers that "the wives of the Georges were even ostentatiously kept apart from public affairs," whereas the fact is that George I. and George IV. lived apart from their respective wives, but that Caroline, the Queen of George II., was the leading influence in the successful politics of her time. Lord Hervey, the most intimate friend of that royal couple, says that "her will was the sole spring on which every movement of the Court turned; her power was unrivalled and unbounded; she governed this country." But, as Queen Caroline's action was beneficial, her services to the nation are forgotten. In some respects Queen Alexandra and the present Queen resemble each other—in charity and kindness and devotion to strict duty above everything.

Black has been almost universally donned by all ranks, and the way in which the sudden demand has been supplied by the dressmakers and milliners is marvellous. It reflects great credit on the enterprise and energy of a business largely conducted by women. The simple, graceful fashion of making now prevailing lends itself well to the building of thin summer frocks in black voile, crêpon, fine cashmere, crêpe-de-Chine, and foulard. A Princess gown in one of these materials, trimmed with bands of black silk embroidery, and having a chemisette of black net or Ninon, can have the black yoke replaced by white on June 17, that being the date fixed by the King for changing the national mourning to half-mourning. Heliotrope and grey, and white, with a touch of black, are also correct then.

For the hot weather particularly, there is no beverage so refreshing as the good old English drink, cyder. It is so slightly alcoholic that it cannot be objected to on the score of "headiness," and pure cyder is found to be a healthful drink in conditions in which all wines are forbidden. Whiteway's Devonshire Cyder stands at the head of the apple county's "wine." It is the product of Whiteway's own orchards at Whimple, specially suitable apples being there grown; while the skill and care of the manufacture, and the honest, unadulterated, and pure quality of the product make it a delicious and refreshing table beverage, and far more wholesome than any foreign wine, while it is far less expensive. This pure apple-juice is recommended as a cure for gout and rheumatism. Everybody interested should send for a price-list to Messrs. Whiteway, Whimple, Devon, or 22, Victoria Embankment, London. FILOMENA.

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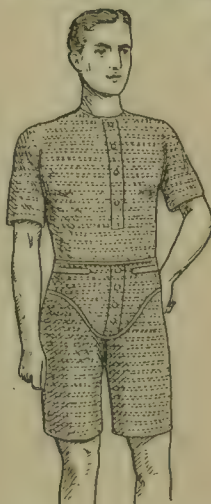
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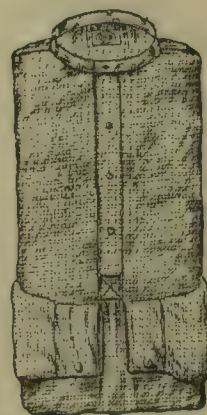
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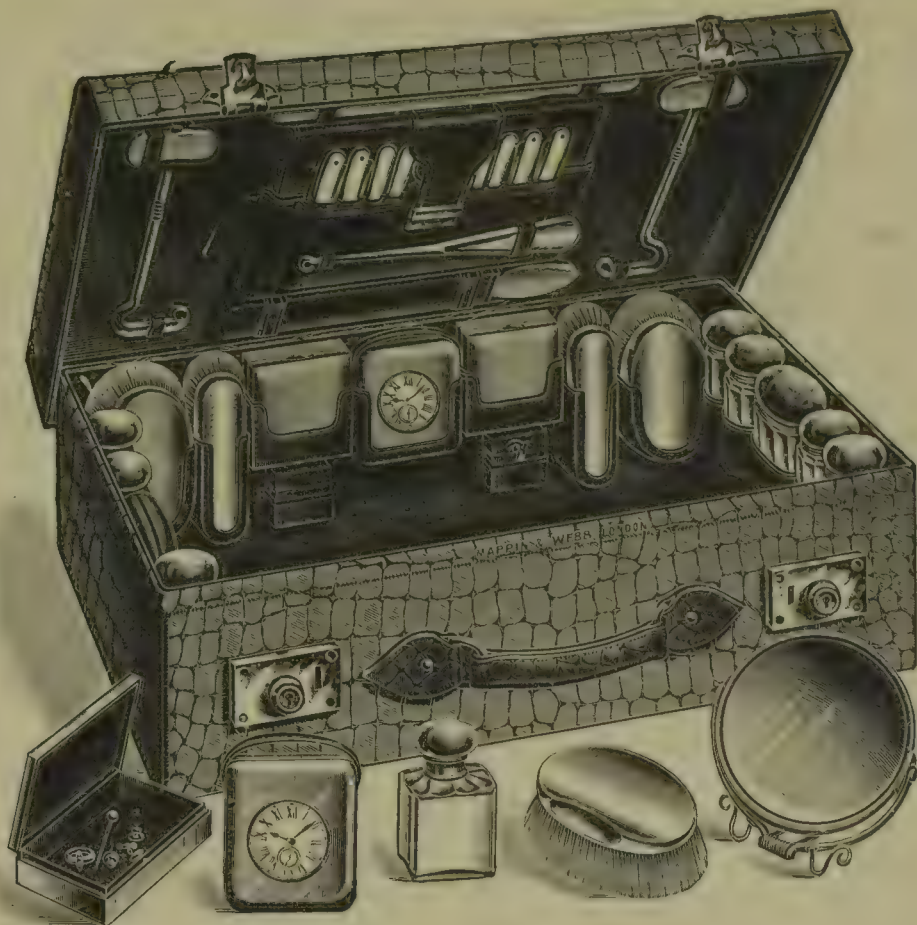


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THE CHRONICLE OF THE CAR.

IN the lamented demise of his late Majesty King Edward VII., of blessed memory, every phase of motoring—the industry, the sport, and the pastime—has lost a true friend and a strong supporter. When public opposition was at its height, when the outlook was dark indeed for the industry, when rumours and signs portended repressive legislation, his Majesty's acceptance of the patronage of the then Automobile Club of Great Britain and Ireland—by which it became the Royal Automobile Club—came in the very nick of time, and showed the estimate held by our lamented

returned, drew his wages, and, without informing the owner of the car of the occurrence, departed for another clime, an evening paper describes the act as the height of "automobile" impudence. One is left to marvel why the noun is used as an adjective in this way. Presuming the accident had concerned a horse-drawn vehicle and its driver, or a wheelbarrow and its wheeler, or a perambulator and its propelling nurse, would our contemporary have qualified the noun "impudence" with the words horse-and-cart, wheelbarrow, or perambulator as adjectives? If not, why not? Surely it would be just as sensible as to talk about automobile impudence! The reporting of motor incidents

the chassis as an engineering production. But Mr. A. W. Reeves, the designer of the Crossley car, in a subsequent contribution, makes out quite a strenuous case for the arched axle, and advances most important points in its favour which had hitherto been altogether overlooked. The probability of a live axle of usual construction sooner or later assuming a permanent "sett" is admitted, as well as the consequent necessity of making such axles heavier than would be the case when the arched form resisted all such tendencies.

Further, by the consequent mis-alignment due to the "sett," the live axles, and the bearings in which they



AN UP-TO-DATE COMMISSARIAT: THE KAISER'S TRAVELLING KITCHEN FOR THE MILITARY MANOEUVRES.

The Kaiser has adopted an up-to-date method of arranging meals during the military manoeuvres, in the form of a motor-car equipped as a kitchen. In the kitchen car is carried the complete tent outfit.

The two cars shown in the photograph are each a 45-h.p. Mercedes.

monarch of the great future of the movement. Very early in the history of automobilism his late Majesty adopted the modern means of road locomotion by honouring the Daimler Motor Company, of Coventry, with an order for a powerful and particularly roomy car. Since then many cars, mostly Daimlers, have been added to the royal stud, and very largely used for country journeys. As a set-off to the sorrow at King Edward's demise, motorists have some consolation in the reflection that King George V. is a keen automobilist, and, while Prince of Wales, evinced the greatest personal interest in the mechanical progress of the automobile.

In chronicling the act of a chauffeur who smashed up his master's car, left it at the point of disaster,

would appear to inflict the ordinary chronicler with a temporary mental twist!

For some time past the interesting question of arched v. straight axles has been under discussion in the correspondence columns of the *Autocar*. The letters have been provoked by an able article on the subject by Mr. R. W. Harvey Bailey, M.I.A.E., who, in summing up the whole matter, appeared to conclude that a gain in appearance only was the net result of fitting arched, as opposed to straight, back axles. Well, appearance is a matter of taste, after all, and as I always regard a motor-car from a purely mechanical point of view, the straight axle has always appeared to me to be the most favourable, and to accord most completely with

rotate, are called upon to sustain undue and unintended strains, so that, if these points are kept in view, stiffer and heavier shafts than necessary are put in, unless bevel-gear trouble is to follow. Now, many makers, De Dion amongst them, have shown that they consider flexibility between the differential gear and the road-wheel to be desirable by the introduction of one or more flexible joints in the driving-shafts. The arched axle permits this flexibility. It also, as Mr. Reeves shows, allows the use of dish wheels, with the bottom spoke vertical, also a desirable thing with artillery-built wheels, while the arching of the axle permits the raising of the centre of the differential gear, and so tends to preserve the horizontality of the propeller-shaft, and lessen the stress and wear on the universal joint.

By Appointment to

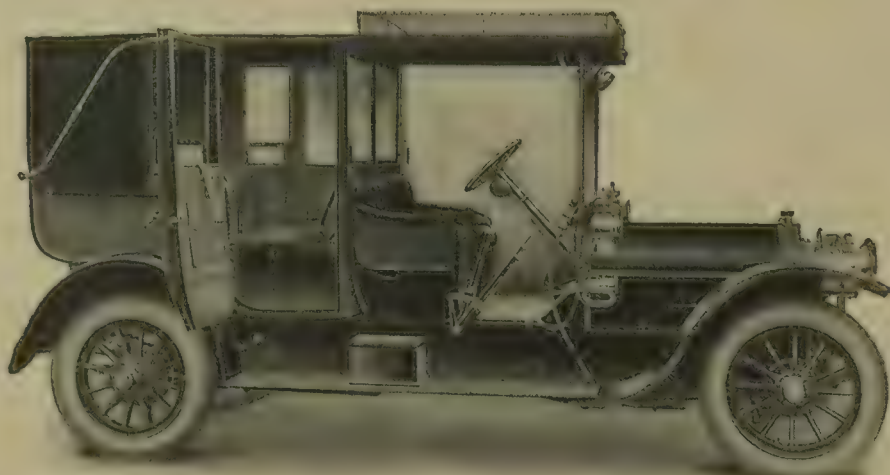


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(Signed),

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20hp.—"Dear Sir,—I have much pleasure in informing you that we had a most successful run from Alexandria to Edradynate, via Loch Lomond and Loch Tay. The car ran exceedingly well, and, consequently we had a most enjoyable run."—I remain,

Yours faithfully,

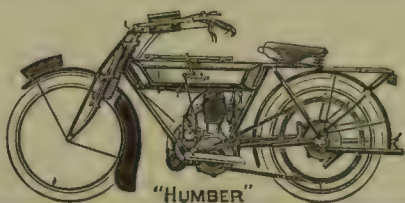
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Extract "Motor News," April 23, 1910.

"Another case of remarkable tyre durability has come under my notice. Mr. Hampton Shaw, of Dublin, drives an old Wolseley car, weighing 30 cwts., which has 120 mm. tyres fitted to the driving wheels. These tyres have been in use 3½ years, have run 20,000 miles, and have never been punctured.

This result is due to a combination of circumstances—good tyres, and good luck, slow pace uphill, careful driving, and the use of detachable leather treads. Several of these have been worn out, but they have answered the purpose. The old CONTINENTALS, though weak and worn, are kept up to their work by the protecting and encircling leather. It takes the road wear, and helps to support the bursting strain. Many Irish motorists who find their tyre bill alarming might follow Mr. Hampton Shaw's example with advantage."

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AT THE SIGN OF ST. PAUL'S.

BY ANDREW LANG.

THERE is a mysterious anecdote in the "Reminiscences of Charlotte Lady Wake," who was born in 1800 and died in 1888. The earlier part of the book, about ancient manners and customs in Scotland, is especially curious and interesting. Lady Wake wrote her Reminiscences after 1864, and perhaps, like us all, her early memories were vitiated by information acquired later, and transferred into the past.

Like Sir Walter Scott, whom she knew, she was present at the Coronation of George IV. (July 1821). She describes how Dymoke, the Champion, attended by the Duke of Wellington and the Marquess of Anglesey, all mounted, threw down the glove. The Duke was not a man to stand nonsense! "When the glove was thrown a little bustle took place from our side (which was not explained till afterwards). This was, that from a group in the background a man had advanced to take up the glove. It was he who claimed to be the actual representative of the line of Stuart." A note says, "Father of the so-called Duke of Albany, who died at Biarritz in 1881."

Now Scott, in a long letter to an Edinburgh newspaper, described the Coronation, and tells how the Champion, "a fine-looking youth, but bearing, perhaps, a little too much the appearance of a maiden-knight to be the challenger of the world in a King's behalf," threw down the gauntlet with becoming manhood. But Scott says nothing of the attempt to pick up the gauntlet—a point which would have interested him intensely. There was some talk of a woman lifting the glove at the Coronation of George III., where Prince Charles is said to have been present.

Had Lady Wake's incident occurred, Scott must have heard of it. Clearly, he never did, nor, I think, in 1821, was anyone pretending to be a legitimate descendant of Prince Charles. The two gentlemen calling themselves his grandsons were known to Scott about 1824, as making pretensions to represent the Hays of Errol. Scott says that he saw one of them wearing the badge of the Constable of Scotland in public. They then called

themselves Hay Allan, their real name being Allen, grandsons of an Admiral Allen. Of their father, who had been a lieutenant in the Navy, and married a Miss

and hills in the Highland landscapes are, in their own way, as true to nature and as beautiful. *Nihil tetigit quod non ornavit.*



Photo. Central News.

AN ANCIENT PROCLAMATION CUSTOM IN HUNTINGDONSHIRE: THE MAYOR OF GODMANCHESTER PROCLAIMING KING GEORGE ON HORSEBACK.

In accordance with an ancient custom, the Proclamation of King George V. was read at Godmanchester by the Mayor mounted on horseback. The ceremony took place on the old stone bridge of that picturesque town, which is situated between Huntingdon and St. Ives.

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The "Allenburys" Foods are alike suitable for the delicate and robust, and children thrive upon them as on no other diet.

No starchy or farinaceous food should be given to an infant under six months of age, it is not only useless, for the young infant cannot digest starch, but is a frequent cause of illness and rickets.

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Efficiency, Economy, Adaptability and Excellence of Finish are the leading features in the new range—the "CARRON."

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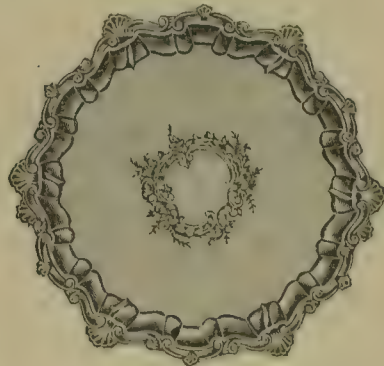
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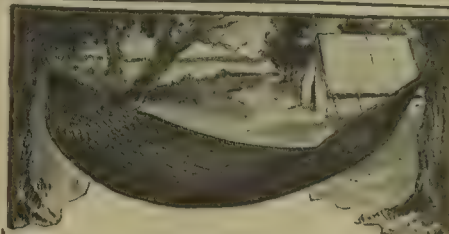
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ART NOTES.

THE charm of the late Lady Alma-Tadema's talent is strongly emphasised in the exhibition at the Fine Art Society's, to which the German Emperor lends "Love's Beginning," and the Manchester Art Gallery lends "Sweet Industry." Hers is the work not exclusively of a painter; it is the work also of a painter's wife. In subject, and to a great extent in technique, it is feminine: without a man's backing it might have grown mannish. Few women possessed of an equal talent have been so little ambitious of the qualities that

the Academicians of the day; and with the modern pictures, in Whitechapel, showing what the Tate Gallery under happier circumstances might have contained, London is kept well informed in British painting. Of British sculpture it knows, and can know, nothing. The Academy is, to all intents and purposes, a blank; elsewhere there is a void. Statues, it is true, stand in gloomy ineffectiveness in the Gibson Gallery; but who cares, or should care? Now that the New Gallery is closed there is no place for the "outsider" to look to. The accommodation at the Grafton Galleries amounts to next to nothing.

their chance. But, even so, why is there no Agnew of sculpture, nor ever a "one man" show of modern marbles?

The cause—or the effect—is not far to seek. At the Academy, the two sculpture-galleries present a spectacle lifeless in the extreme. We speak in general terms because we speak of a general impression. It is possible to walk thrice round the two rooms without being arrested save by an occasional piece that is a completer essay in the commonplace than its fellows. Even Sir George Frampton is lost in the mêlée of the undistinguished, and Mr. Bertram



Photo. Bright.

IN THE TOWN ABOUT TO CELEBRATE ITS CENTENARY: THE PROCLAMATION OF KING GEORGE AT BOURNEMOUTH.

Bournemouth has especial reason to appreciate King George's kindly and considerate wish that the national mourning for his father should not disorganise plans or interfere with the recreations of his people. The Bournemouth Centenary fetes, which have long been in preparation, were fixed to begin on July 6, and to last until July 20.

we commonly regard as masculine. In none of her works does Lady Alma-Tadema too closely resemble Sir Lawrence, and it is easy to know who gave her the courage of this dissimilarity. It is among children that Lady Alma-Tadema painted with surest sympathy and success; but other things sometimes inspired her, as they did when she designed the fine "At Knowle House."

With the exhibition of the work of Wright, of Derby, at Messrs. Graves's Gallery, affording a contrast to

On this account, sculptors who have hitherto exhibited at "Fair Women," or "International," or ordinary summer exhibitions at the New Gallery have tried for admittance to Burlington House and, in some cases, failed. The need for a society that would arrange exhibitions of statuary, properly spaced and lighted, has never been acuter. When Sir H. Herkomer persuades the R.A. to quit its present quarters and build several palaces in the Green Park, the chisellers may have

MacKenna's "The Mother" proves that an artist still has something to fear for his art when he is elected Associate. Mr. John Tweed has put vigorous modelling into "The Countess Beauchamp," but the companion bust of Lord Beauchamp is as uninteresting as most portraits destined for family pedestals. Mr. Tweed, like M. Rodin, it will be noticed, shirks the sartorial encumbrances of the modern man, and bares his sitter's neck and shoulders.

E. M.



Photo. Walton Adams.

IN THE TOWN WHERE HENRY I. WAS BURIED: READING THE PROCLAMATION OF GEORGE V. AT READING.

In spite of the fact that some of his predecessors on the throne (long ago) have not been quite kind to Reading, that city vies with any in the kingdom in its loyalty. Reading Castle was destroyed by Henry V., and the last Abbot of Reading was hanged by Henry VIII. Henry I. was buried in the Benedictine Abbey, which he founded there, and in which nine Parliaments were held.



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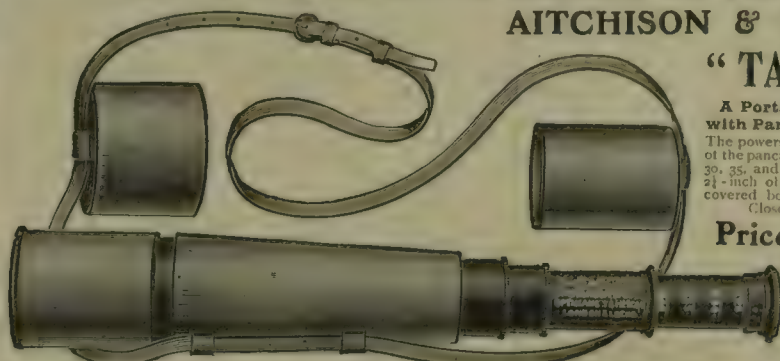
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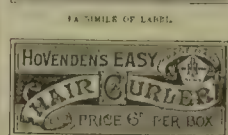


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WILLS AND BEQUESTS.

THE will of MRS. MARY FORD, of 17, Park Street, Grosvenor Square, and Pencarrow, Cornwall, who died on March 4, is now proved, and the value of the estate sworn at £175,595. Amongst other legacies are: £15,000 in trust for Captain Richard and John Ford; £2000 each in trust for Mrs. John Dene and Mrs. Myers; £1000 each to Captain Arthur Dene and Dolly Dene; and £500 each to Arthur Myers, Richard Woolcombe, and Robert L. Fulford. The residue is to be held, on sundry trusts, for Sir Lewis Molesworth, with remainder to the Rev. St. Aubyn H. M. St. Aubyn and his son Hugh.

The will (dated July 22, 1909) of MRS. FRANCES MARIA DASHWOOD, of 157, Victoria Street, Westminster, and of Bexley, Kent, has been proved by her son-in-law Colonel Morey Quayle Jones, C.B., and Edmund T. M. Teesdale, the value of the property being £121,184. She gives £1500 to Philip E. A. Brookfield; £1000 to Colonel Quayle Jones; £500 to her granddaughter Phyllis Quayle Jones; £500 to Edmund T. M. Teesdale; £500 to the Rev. Frederic D. Teesdale; £250 each to her two brothers; annuities to her sisters; and the residue to her daughter Mrs. Isabel Quayle Jones.

The will of Mr. FRANK HURST, of 18, Cadogan Place, Chelsea, and of Messrs. Hurst de la Bere and Co., 7, Drapers' Gardens and the Stock Exchange, has been proved, the value of the property amounting to £176,535. The testator gives £1000 to his wife; £100 a year to his brother Joseph; £150 a year to each of his sisters—Helen, Jessie, and Catherine; £150 a year to each of his nieces Margaret C. Hurst and Gwendolin L. Hurst, and to Countess Elizabeth

Gordon Giordano; £2000 to Florence Margaret Cross; £500 each to the executors; £500 to the staff of his firm, and the residue to his daughters.

The will and codicils of MR. ALFRED AMES, of the Junior United Service Club, Waterloo Place, are now proved, and the value of the estate sworn at £263,061. He bequeaths £5000 each to the children of his cousin

The will and codicils of MR. GEORGE NORMAN MAULE, J.P., of 1, Hillboro' Terrace, Ilfracombe, who died on March 18, have been proved by Richard Walter Tweedie and the Rev. John Draper, the value of the property being £63,528. He bequeaths £500 to his sister Louisa A. Maule; £250 each to Lucy Heaven, Violet Heaven, Jessie McLeod, and Ada McLeod; £300 to Mary Jane Hedges; £300 to the Tyrrell Cottage Hospital; the small silver heart, said to have been worn by Royalist officers in the time of Charles I., to General Henry B. Maule; and other legacies. One half of the residue is to be held in trust for his sister for life, and, subject thereto, the whole is to go to his nephew John Draper and his nieces Myra Maule W. Draper, Frances Emma Poole Draper, and Louisa Flora Parry.

The will (dated Oct. 19, 1909) of MRS. LOUISA SPILLMAN, of 41, Kensington Square, widow, who died on March 18, has been proved by her daughter Mrs. Clara Helena Williams and Edwin Alfred Barton, the value of the property being £96,667 6s. 7d. Subject to an annuity of £200, in trust, for her son George, and to the payment of a few small legacies, everything goes conditionally to her daughters.

The following important wills have been proved—

Mr. William Henderson, Berkley House, Berkley Frome, Somerset £317,615
Mrs. Harriet Louisa Green, The Hall, Caister St. Edmund, Norfolk £110,401
Rev. Adolphus Leighton White, Mile House, Sulhamstead, Reading £76,816
Mr. Henry Garratt Cumines, The Hermitage, Lewisham Hill £73,111
Mr. Joseph Edward John Phillips, Royston, Herts £65,770



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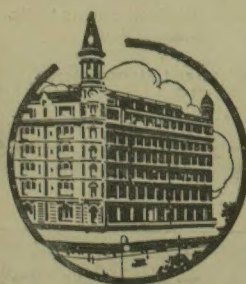
Lionel Ames, except Colonel Henry Ames; £500 each to the executors; and the residue to his nephews and nieces, the children of his brothers and sisters, other than his nieces Mrs. Wilbraham and Mrs. Moulton, who are amply provided for.



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P. 49.—Bramble & Blackberry border, with Centre piece
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P. 51.—Lily & Rose Groups with Centre, Border on Table

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F W COOPER.—We have not got the solutions you require at hand. The problem you send is a well-known masterpiece.

J T SHAW.—Your solutions are wrong, and your problem is much too elementary. Compare it with any published position.

HERWARD and R H COUPER.—Problems to hand, with thanks.

CORRECT SOLUTION OF PROBLEM No. 3430 received from James H Weir (Chartwell Towers, Queensland); of No. 3431 from J T (Trinidad) and James H Weir; of No. 3432 from J T and James H Weir; of No. 3437 from C A M (Penang); of No. 3439 from Alice Stewart (Oban); of No. 3440 from C Field junior (Athol, Mass.) and R H Couper (Malbane, U.S.A.); of No. 3441 from J Isaacson (Burgos), Mark Dawson (Horsforth), and F W Cooper (Derby); of No. 3442 from F W Cooper, J W Atkinson Wood, J W H (Winton), Albert Wolff, J Isaacson (Liverpool), Salon de Recreo, F R Gittins (Birmingham), F R Pickering (Forest Hill), Mrs. W L Tucker (South Molton), and Eugene Henry.

CORRECT SOLUTIONS OF PROBLEM No. 3443 received from Charles Burnett F W Cooper, Sorrento, J Cohn (Berlin), J Green (Boulogne), Albert Wolff, G W Moir (East Sheen), T Roberts (Hackney), T Turner (Brixton), L Schlu (Vienna), R Worters (Canterbury), W Lillie (Marple), F R Pickering, J D. Tucker (Ilkley), J F G Pietersen (Kingswinford), J A S Hanbury (Birmingham), Hereward, W Winter (Medstead), R Murphy (Wexford), R C Widdicombe (Saltash), G Bakker (Rotterdam), Mark Dawson, Dorothy Wilson (Barrow-in-Furness), Eugene Henry (Lewisham), R Bee (Melton Mowbray), C J Fisher (Eye), J W H (Winton), W H A W (Holt), E J Winter-Wood, and Mark Taylor (Lewes).

SOLUTION OF PROBLEM No. 3442.—By W. A. CLARK.

WHITE.

1. R to R 4th
2. Mates accordingly.

BLACK.

Any move

CHESS IN LONDON.

Game played in the Championship Tournament of the City of London Chess Club, between Messrs. H. B. UBER and C. F. WILLIAMS.

(Ray Lopez.)

WHITE (Mr. U.)	BLACK (Mr. W.)	WHITE (Mr. U.)	BLACK (Mr. W.)
1. P to K 4th	P to K 4th	25. Kt to B sq	R to K Kt sq
2. Kt to K B 3rd	Kt to Q B 3rd	26. P to K R 4th	R to Kt 2nd
3. B to Kt 4th	P to Q R 3rd	27. P to Kt 4th	P takes P
4. B to R 4th	Kt to B 3rd	28. P takes P	Kt to Kt sq
5. Castles	B to K 3rd	29. Kt to R 4th	B to Q 2nd
6. R to K sq	P to Q Kt 4th	30. B to Q sq	Q to B sq
7. B to Kt 3rd	P to Q 3rd	31. R to R 2nd	Kt to K 2nd
8. P to B 3rd	Q Kt to R 4th	32. B to Kt 4th	B takes B
9. B to B 2nd	P to Q 3rd	33. R takes B	Q to K Kt sq
10. P to Q 4th	Q to B 2nd	34. Q to B 3rd	Kt to Q sq
11. Q Kt to Q 2nd	Kt to B 3rd	35. Q to B 6th	Kt to Kt 2nd
12. P to Q 5th		36. Q to B 3rd	

A move whose chief service is to deprive White's own Bishop of any usefulness in the game. Kt to B sq at once is in accordance with the preceding play.

12. Kt to Q sq	36. R to K B sq
13. Kt to B sq	37. Q to R 3rd
14. P to K R 3rd	38. P to B 3rd
15. P to K Kt 4th	39. Kt to Q 2nd
16. Kt to Kt 3rd	40. Kt to Kt 2nd
17. K to R 2nd	
18. B to K 3rd	
19. Q to Q 2nd	
20. R to K Kt sq	
21. R to Kt 2nd	

Although Black is on the defensive until almost the very end, this virtually makes him safe. White's Q B is now got rid of, and his K B is blocked.

22. Q R to K Kt sq B takes B
23. Q takes B Kt (Kt sq) to R 3
24. K to R sq Q to K 2nd

The pressure on Black is well maintained, but he is so thoroughly entrenched that every effort to penetrate his defence is fruitless.

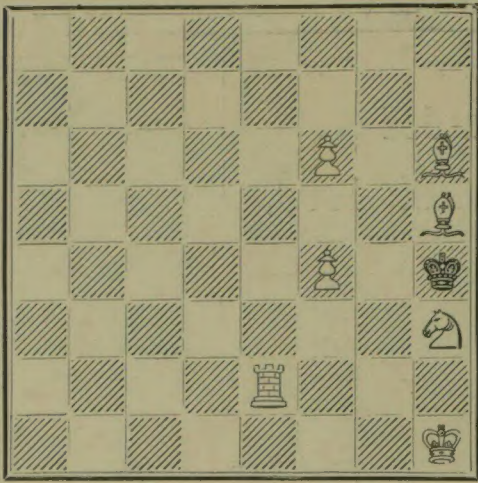
With the entry of this Knight into his lines White's game goes steadily to pieces. The position is a curious one.

41. K to Kt sq Kt takes Kt P
42. R to R 4th Kt to Q 6th
43. Q to K 6th Kt to B sq
44. R to R 6th R to K Kt 2nd
45. Q to Kt 4th Q to B 2nd
46. Q to R 3rd Q to R 2nd (ch)

That the effect of so distant a check could be so disastrous was easily overlooked, otherwise a draw should have been the result.

PROBLEM No. 3445.—By H. D'O BERNARD.

BLACK.



WHITE.

White to play, and mate in three moves.

"ACCORDING TO MARIA."

HUMOUR and satire make a very readable combination, and both are to be found in abundance in Mrs. John Lane's delightful book, "According to Maria" (The Bodley Head), one of the most entertaining examples of the lighter fiction that has appeared for a long time. Maria is the quintessence of middle-class snobbery, and she is made to expound her social creed and ambitions, in a series of episodes and conversations, with a frankness which, though it may represent the unspoken motives rather than the speech of her kind, is nevertheless vastly amusing. Mrs. Lane's racy humour is here at its best. She has a keen eye for the foibles and petty hypocrisies of that class of woman of whom Maria is a type, and she exposes them with minute precision, yet in the happiest vein of raillery and without a touch of scorn or sneering superiority. In every sentence there is some sly thrust of sarcasm or unexpected turn of wit, and the whole book bubbles and sparkles with good-humour. "According to Maria" may be called a consummate caricature of the feminine Philistine. It is good for us (some of us) to see ourselves, in a book like this, as we appear to a cultivated American who knows her London well, for Mrs. Lane has lived in this country long enough to see beneath the surface, yet not too long to have lost the power of detachment. Maria, of course, is an exaggeration, but she is by no means an unreality.

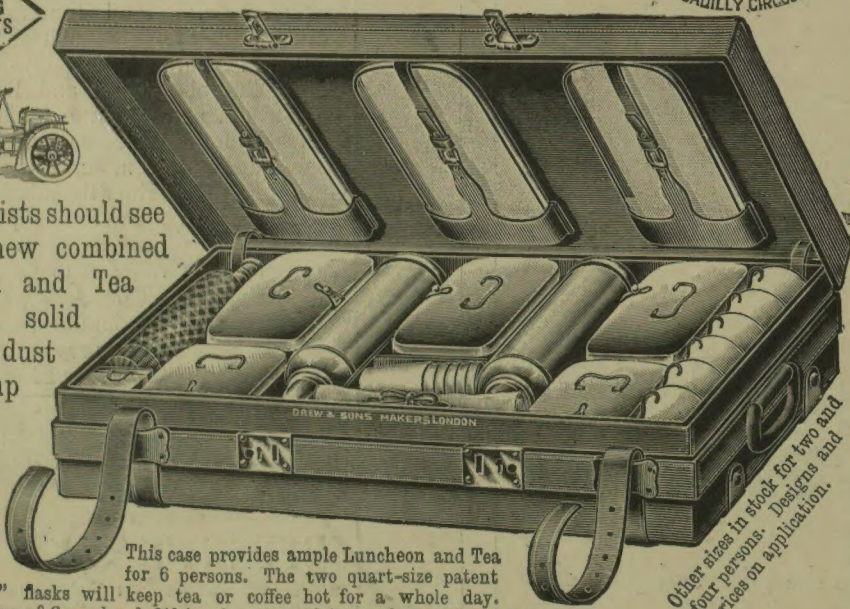
COURTS AND CAMPS.

ARE we as a nation beginning to take an interest in European history, or does the crop of gossiping books about old Court life in France and elsewhere simply mean that the scandals of our own time are not piquant enough to content us? It is not quite easy to classify two new books which, between them, cover a good deal of the sixteenth and early seventeenth centuries. In "Two Great Rivals" (Hutchinson), Colonel Andrew Haggard tells once more the story of François I. of France and the Emperor Charles V. He covers forty years of very complicated events in France, Spain, Germany, Italy, and the Low Countries, with glimpses at England, Hungary, and Turkey, and his pages are so thickly studded with proper names that we defy any reader to grasp the essential points of the period. The old order in Italy was falling to pieces, the Reformation was convulsing Germany and disturbing France, Spain was yet in the making, the Turks were threatening to overrun Eastern Europe, and our Henry VIII. was trying to fish in troubled waters. Colonel Haggard attempts far too much, and mentions far too many minor characters. The rivalry of François and Charles would have been better set forth by a less conscientiously detailed chronicler. But the Field of the Cloth of Gold, and the Sack of Rome, and countless sieges and battles, are described with vigour, while Diane de Poitiers and many other ladies whose beauty outran their discretion flit across the page. Margaret of Austria, Governess of the Netherlands (aunt of Charles), and Marguerite of Angoulême—and the "Heptameron" (François' sister) are perhaps the most interesting figures in the book. Colonel Haggard realises what a scoundrel François was, but we fancy he likes him better than the solemn Charles. It is easy to see how and why the House of Valois was doomed. We get a glimpse of several members of the Bourbon branch which was to succeed them. The second Bourbon King, Louis XIII., is carefully studied so far as his childhood is concerned by Miss I. A. Taylor in "The Making of a King" (Hutchinson). Her book attracts us more as an account of the last days of Henri Quatre than as a life of his son Louis, who was never very interesting. The years described are, in fact, a kind of lull between two stirring periods. Henry of Navarre had fought his battles, while Richelieu was yet to come. The work is careful, but was it worth the care? Both books are indexed, but neither possesses any genealogical tables (which really are the only preventive of brain-fever in chronicles of this sort), and neither author troubles the reader with exact references. They are thus hardly adequate for persons reading for examination, and, at the same time, perhaps more decorous than the lover of scandal would wish, though Colonel Haggard is sometimes quite outspoken. He is, by the way, some centuries out in his dating of Hannibal, who, of course (as baffled undergraduates say to examiners), "is not in my period."

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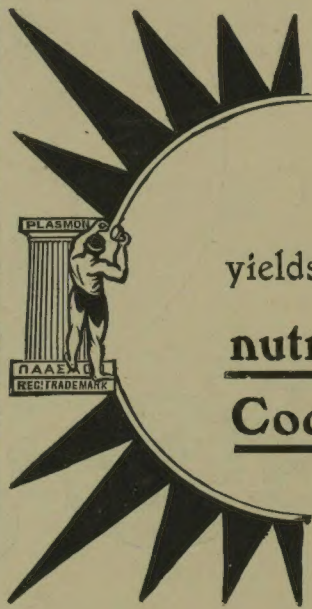


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